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LONDON, SATURDAY, NOVEMBER 17, 1860.

LITERATURE

Documents and Authentic Papers left by Daniel Manin, President of the Republic of Venice—[Documents et Pièces Authentiques laissées par Daniel Manin, Président de la République de Venise. Traduits sur les Originaux, et Annotés par M. Planat de La Faye]. (Paris, Furne & Co.)

THESE Documents are of no common value. They have been arranged, M. de La Faye assures us, from the original papers, with the concurrence of the son of him to whom they relate. Their arranger has, naturally, a strong party spirit. In his Introduction, he deals with the most difficult question (perhaps) of modern times,—the extrication of Italy from Austria,—more rashly and confidently than may suit the mood of dispassionate observers. —Past English proceedings in the matter are, expressly, the objects of his displeasure. —It is a disadvantage to this book, that we make acquaintance with all its interesting documentary portions, through the medium of a French translation. Our neighbours do not shine in the excellence of accuracy; their language is poor in equivalents. We would study the despatches, speeches, and notes of Manin in his own tongue, and Lord Palmerston's protocols in ours. Europe is, after all, not so ignorant as M. de La Faye assumes: and his work is no mere party pamphlet—no hectic story to amuse the public,—but a collection containing materials for a record of one of the most remarkable transactions which have taken place during the last fifteen remarkable years.

From these volumes, however, when read through attentively, and with every allowance for what may be conceived as their editorial defects, readers of every shade of political orthodoxy or heterodoxy will derive an inalienable impression of the simplicity, sincerity, heroism, and power of him to whom the work is devoted. To these attributes of Manin we shall keep close in what follows. M. de La Faye gives us one more great Venetian portrait to be added to the series which contains Dandolo, Faliero, Foscarelli, and others who have illustrated that fantastic and fascinating city.

The 'Notice' by M. de La Faye, which prefaces these documents—a slender affair of three pages,—is gratuitously silent as to the descent and ancestry of Manin. When he was examined before the Criminal Tribunal of Austria, he presented himself simply as the son of the late Peter Manin and the late Anne Bellotto. Of his parents we should like to know something more. Their name is one of "state and ancestry" in Venice: it was the name of the last Doge. That Manin, however, was a pusillanimous, feeble man—totally unequal to the task of rescuing the exhausted Republic from the absorbing grasp of Bonaparte, or of inspiring his fellow-patricians with moral courage, or such cohesion as enables the vanquished, when compelled to yield, to make the best terms with their victors. That our Manin,—whether namesake, or descendant, or distant cousin to the terrified Doge who gave up the City of the Sea to Austria,—was of other stuff, is to be gathered from the very first pages of this book.—These contain the strictures of Manin, the lawyer, till then partially known, on a statement read by Signor Cantu, the historian, at the Scientific Congress, held at Venice in the autumn of 1847.—In these, the writer maintained that Venice had fallen not so much out of her own weakness, as from the unfair dealing of the French. In the days of

Doge Manini, however, there was no self-help,—whereas in the beginning of the public career of Daniel Manin, we find a confession of faith, tolerably significant both in respect to Venetian affairs and to the man who uttered it. The article was written for the press in answer to an article of Count Jablonowsky, recommending resignation to the oppressed peoples of Europe. Of course, in 1847, it could not be published:—

The fashion is, to preach resignation. I make a distinction. There are two sorts of resignation,—the one virtuous and manly; the other cowardly and stupid. The strong man, when misfortune oppresses him, searches for some means to get at remedy. Should he find one of these, however difficult it be, he sets himself to work—brisk, vigorous, courageous, tenacious; and only, if he should be convinced that none such absolutely exists, he resigns himself. This is manly resignation.—The weak man, when misfortune oppresses him, crouches low, and seeks for no remedy. Should even a means, easy to attempt, present itself uncalled for to his intelligence, he will not give it a trial—he will not trouble himself—he will not run risks—he resigns himself. This is stupid and cowardly resignation. * * In an individual, resignation can sometimes be virtuous; in a nation, it is possibly never so, for the ills of a nation are, probably, never without a remedy. * * In consequence, whosever counsels nations to resign themselves, counsels a cowardice, and the nations who follow such counsels are cowards.

The writer of the above was the person, in the year 1849, described by an eye-witness, who wrote to the *Gazette* of Modena, as a man "mediocre in understanding, unbridled in ambition, audaciously defiant beyond measure,—having never done anything which could have distinguished him in public opinion, as one of choice intelligence." But the above words have a pith and a propriety in vital harmony with all Manin's after-deeds. He was already marked out as a dangerous citizen. On his presenting a memorial for the enlargement of Count Padovani, a political offender, to Count Palffy,—that just Austrian authority remarked, "that it might be well to release that culprit, if they could put Manin in his place."—The censorship gave strict orders that none of his articles should appear in the public journals. The Director-General of the Police (in January, 1848) urged him to exert his influence, to the end "that public order should not be troubled." To avert such trouble, Manin stoutly declared that there was only one efficient course,—to make great concessions, after the thirty years of patience during which the Venetians had waited, tempered and nerved themselves. This was shortly followed by a memorial, specifying formally what manner of concessions were desired. This memorial was passed over by the Government, as the mere scheme of a professional agitator; but during that eventful month, resistance began to lift up its voice.—Special memorials by Signori Tommaseo and Avesani "following suit," could not be overlooked by the alarmed Government. Troubles broke out at Treviso, and among the students at Padua. The authorities found it time (too late, though) to apply the gag. A descent was made on the premises and papers of Manin, on the 19th of January. He was taken into custody, as also was Signor Tommaseo.—Manin was examined on the 21st. The examination was long, and temperately conducted. The culprit's exposition of his case, of his past opinions, convictions, actions, and the result to which they had led, was cut short by one of the attacks of prostration to which a disease of the heart rendered him liable. Of course, he was not to be set free; but he wrote

from his prison to his home, notes calculated to tranquillize his anxious family,—making an attempt to obtain liberation, on the aggravated illness of his daughter, who had been long a sufferer under nervous epilepsy.—His imprisonment, however, was presently over. On the 6th of February, the ferment then pervading the South of Europe began to stir in Venice. In acknowledgment of the constitution of Naples, the opera-goers, after having purposely neglected the theatre, agreed to appear in full dress at La Fenice, and to *encore* Madame Cerito, a Neapolitan, in her dance of *La Sicilienne*. Tying their handkerchiefs together, they made a tri-coloured festoon round the theatre. The performances were brought to a close; the patriotic opera-goers escaping scot-free. Still, the authorities were blind and deaf. On the 5th of March,—the time of those "Ides," which went so far to decide the fate of modern Europe,—Manin and Tommaseo were adjudged as contumacious; and our author adds (without authority stated) that the two were destined to be transported to pleasant and paternal places—two cells at Laybach.—Before the 17th of the month, Manin was liberated, as a liberator, by the people, after further protestations and risings; and was carried in triumph round St. Mark's Place. What a light on his private life is thrown by the note passed into his prison, that very morning, by his wife, in regard to the poor, dear, cherished sick daughter:—

Dear Daniel,—She is better. From eleven to four o'clock she could sleep: at this instant she is reading newspapers. She pretends to have read long ago the address from the Senate to the Pope, and she repeats it by heart from one end to the other. We were obliged to tell her that this was now only published for the first time:—that tormented her; and we were compelled to quiet her. All last night we were talking of you. *Au revoir* at noon. *Keep your heart up.*

—The woman who wrote this, was worthy to be a great man's wife; but there was no thought of greatness, on the part of either man or woman, so much as of duty.

On the 23rd of March, 1848, the Republic was proclaimed in St. Mark's Place; the Arsenal was taken; and a Provisional Government announced, with Manin for President. We must hurry over these events, stirring as they were, and decisive of the attitude of their central figure: having proposed in recalling this well-known passage of recent history, to confine ourselves principally to the character and temper of one man.—The proclamations issued by the President Manin are models in their laconic brevity. For this reserve we are assured he was to a degree unpopular—reproached by some for not emulating the example of M. de Lamartine, who never allowed a day to pass without giving an account of himself to his people, and haranguing them:—

I am grieved [he writes to Signor Degli Antoni] that you have said at the club, that I demand they should place confidence in me. Confidence does not come by demand.—It is obtained by acting in a manner to deserve it. * * As to my inaccessibility, I beg you to observe that the Government is over-burthened with labours, very urgent, very important, very numerous,—that every hour, or rather every minute, is of capital importance; that I labour night and day; that they do not leave me the half-hour set aside for meals, nor the few hours set aside for sleep; and that thus, consequently, if I were obliged still to lose a part of my time in listening to the speeches and suggestions of a number of people who wish to tell me what I know already, to propose my doing what I have already done, to re-discuss with me what I have discussed with my colleagues,—the four-and-

twenty hours of the day would not suffice for this task alone, and I should not have a minute left in which to occupy myself with public business.

That the instantaneous, or rather instinctive, assumption of this high tone, was never for an instant contradicted, or departed from, by after act or word, every page of these documents shows. Particularly, may the reader be referred to the despatches of the English Consul, whose prescience of the issue of the struggle entered on precluded anything like a flattering colour being given to the acts of the new Government. It will be seen how severely the composure of one who had staked everything on his idea was tried, by the reports from the envoys sent out by the new Republic to England and France, in which the gradual dying-out of hopes of active support and assistance could not be concealed from so clear and direct a thinker as Manin, by the verbiage of their sanguine writers. England, as the ally of Austria, could only stand by. France, then a republic too, could give professions of sympathy, promises of assistance,—subsequently offer reasons why the latter was deferred. By the 6th of May, we find Signor Zanardini writing from Paris:

Arago is opposed to us; he has a terrible fear of Austria, and dares to do nothing which can compromise himself. It is only too certain that, excepting fine words, there is nothing to be hoped for from these gentlemen. As to Lamartine, it seems to me that in the midst of his sounding phrases, and his splendid imagery, he does nothing but copy the system of M. Guizot, and that I am not the only one who has found this out.

Meanwhile, Manin's maxim of confidence being endangered by deeds, not demands, was realized at home. Contributions to a magnificent amount (Venetian fortunes considered) flowed into the treasury. The army had some successes. There was still expectation of sympathy and aid from other districts of Italy, then, seemingly, so near their own emancipation. It was still not admitted that there could be those divisions, those individual designs and ambitions, which have so long made a United Italy, under any form, or varieties of form of government impossible. The reader is referred to a letter addressed by Manin to Massimo d'Azeglio (dated 29th of May), as an illustration of that plain-speaking candour which meets explanation half-way, while it will be content with no half-explanations.—Imperceptibly, though hope after hope began to ebb away, though it became obvious from the state of affairs in Naples, Turin, Milan, Paris, that Europe was not ripe for Republicanism, something more of strength and esteem gathered hourly round Manin.—When, in July, on the vote which decided on a fusion of Venice with Piedmont, he retired from the Presidency, he was addressed by Lieutenant Marshal von Welden, in such terms of honourable courtesy as could not be offered by Hypocrisy's self, save to an adversary made redoubtable by his firmness, calmness and probity.—On the adjournment of hope in Piedmont, after the armistice with Radetsky, it is eminently noticeable how Venetian faith in "our Manin" (he was by August "our Manin" in Venice) flung back the disappointed people into a determination to establish the Republic more sternly and firmly than ever. It was clear that this could be only accomplished by successful resistance. They would make Manin Minister of War. In the Session of the Assembly of the 3rd of August, this appointment was proposed to, and formally declined by him. He had no military knowledge, he simply said; he had never held relations with any military men.—It was then asked if he would accept power (which implied warfare) con-

jointly with other persons. We must now paraphrase from the translated Report of the Session:—

Deputy Manin. If it be necessary, so long as my life lasts, I will give it to my country.—*Deputy Castelli.* Let us nominate two commanders together with our Manin, for the Army and the Navy.—The proposition adopted, then came the vote for the nomination of the members of the Government. For Manin, as Premier, 103 votes; for Castelli, 9.—*Deputy Manin.* Since you show that you have confidence in me,—well, I shall demand—I shall insist—from you proofs, grave proofs, of it. Our cause cannot triumph without immense sacrifices. These I shall be obliged to impose on you, and if you will not submit to them, you will do best to annul your vote on the spot.

The nominations of Manin's colleagues came next:—Admiral Graziani for the Navy: for the Army, 14 votes to General Colli, 91 to Colonel Cavedalis, a deputy:—

Deputy Cavedalis thanked the Assembly, but could not accept. As an old soldier of the Army of Italy, he was used to principles of order and discipline difficult to apply under present circumstances. However liberal as a citizen, he could not be so as head of an army. He would never permit any one to interrogate him in public on operations in war or plans of defence;—he should soon lose his popularity, and begged to decline the appointment.—*Deputy Manin.* I am entirely agreed in opinion with my friend Cavedalis. Order and discipline are indispensable things. No man of sense can think otherwise, * * I must declare, plainly, as my friend Cavedalis has done, that if I consent, myself, to take on me a burthen so immense, so utterly out of proportion to my strength—if I accept the charge of doing what I have never done, governing as a dictator—if, to repeat, I accept it,—not to abandon my country, and at the price of the heaviest sacrifices,—these sacrifices would be rendered less painful to me if they were shared by those who understand military discipline;—not only because they have learnt the same in the army of Napoleon, but because they have preserved the traditions of it.—I must add explicitly, that if I have not to assist me a person expert in military matters, and possessing my entire confidence, I could not, without betraying my country, keep the post offered to me. * * The refusal of Colonel Cavedalis, then, involves mine. As to General Colli, * * at this moment he is on the sea. We must have a government here on the spot, to act at once. We have no time to send for proposals, to wait for answers. * * To-day, the first thing to be done is to meet the wants of the country; for this every one must make his sacrifices, be it even the sacrifice of his popularity. To save one's country, a man must be prepared to expose himself to everything, even to the curses of his contemporaries!

Truth and purpose are prophetic. How Manin's last words were subsequently fulfilled, those who have followed the wranglings and entanglings of Italian patriots have seen. His earnestness prevailed. Cavedalis withdrew his refusal, and Manin was invested with a crown, compared with which the horned bonnet of the weakest of the Doges called to act, under suspicion, in the most troublous period of the history of ancient Venice, was a mere feather-weight. He might well have been appalled, could he have seen what he had to meet and to up-bear during the twelve months to come. Whatever may now exist in the form of an United Italy, there was, in 1848, a divided Italy—in every separate movement, at the board of every council.—There was a liberal, but also a fusionist party in Venice, deposed by Manin's re-election, and covertly opposed to his Republican severity. There were still left in the city a class of perverses to Austria and of Austrian agents, for ever working, like moles underground, to discourage, to thwart, to undermine. On all these, Manin at once laid

a strong but a quiet hand. There was no paltering, no tampering. Venice was to be set free; and while the Powers outside the lagoons were to be earnestly engaged in aid of its freedom, the people within were to be constrained to contribute service, to maintain order, to refrain from hampering the rulers by idle protestations.

From the very first it will seem clear to most of those who peruse this book minutely, that all expectation of such assistance from beyond the lagoons as Manin required was chimerical. Without chicanery himself (though bred a lawyer), he made too small account in his hopes of chicanery in others,—that perpetual resource of the embarrassed and the weak. Even General Cavaignac—in his own world no trifier—put off, in August, the appeal of Venice, somewhat in the style of the Circumlocution Office. The Rothschilds (to quote Signor Tommaseo's report) had their plan of Venice,—Austria once smoothed down—becoming a free town like the Hanseatic towns, or else a kingdom like Hungary, with an Austrian prince.—The French Consul, M. Vasseur, who seems to have identified himself with the cause of the Venetian Republicans as much as a French Consul, even of 1848, dared do, described, in August, the new Government as wanting money.—By the 1st of September, Signor Mengaldo, a second envoy to Paris, wrote home the explicit promises made to him by General Cavaignac, of a French fleet, of a general war, if Austria refused to give way;—but mark the comment on this interview, written to Venice by Signor Tommaseo, the former Venetian Envoy, on the 31st of August:—

I do not know [runs the letter] on what foundation M. Mangnin pretended "that Cavaignac had received me well as Tommaseo but not as the Venetian Envoy; and that he would not receive me in that character." To give full denial to such assertion, Cavaignac addressed to me yesterday an official invitation to go to his house this morning at nine o'clock. I went. After having waited more than half-an-hour, till the persons who had gone in before me should have come out—arrived the Princess Belgiojoso, who, being a lady, naturally passed before me;—but this is what she said to me coming out, "The General is furious at his words having been divulged, and not even having been repeated exactly: he does not wish to hear anything more about Venice, nor to listen to apologies, nor to make any distinction betwixt Mengaldo and yourself," &c. Thus, then, after having received an official invitation, addressed to the Envoy from Venice, after an hour in ante-chamber (the first of the kind in my life), was I sent away without a hearing.

The Princess Belgiojoso, be it recollected, has always been one of the modern goddesses of Liberty, in all parts of the world of Revolution, advertised as such by her own writings, proclamations and actions,—so that in the above (without malicious interpretation) there is shadowed forth something of Italian jealousy, as well as of French hesitation.—It became necessary to look at home for sinew and support. A loan was proposed on the securities of the Ducal Palace and its contents and the *Procuratie Nuove*; but this moved on heavily, and was subsequently abandoned. Hopes of the intervention of France and England, so as to make good terms with Austria, lingered on. Three French ships of war arrived, by which apparition the Consul, M. Vasseur, wrote, the Austrians who were blockading Venice were terrified into a temporary disappearance. But by October Manin was urging Signor Pasini at Paris to press on the diplomatic mediations. In spite of an issue of paper-money, called by the people "patriotic paper," money was becoming scarce, and food costly.

He could hold his ground till the end of November. In a stormy session of the Assembly, held on the 11th, Manin, in reply to the alarmist members, spoke stoutly, if not with good cheer:—"I think," said he, "that to alarm the country is to beget peril." As to internal dissensions, they had been worse (he continued) in August. The city was provisioned for several months, and the blockade could never be so strict as to shut out further arrivals. "Letters" of the 27th and 28th announce the successful *sortie* from "Fusina and Malghera,"—"a step necessary to bring provisions in." They brought in, too, prisoners, cannons, horses, thanks to the fog, in which the Austrians permitted themselves to be surprised.—There were triumph and festival—crowds, music, processions and orations in the city, strained and impoverished as it was—on the entry of these spoils and trophies.—Later in the month, the formal promise of MM. Cavaignac and Bastide to Austria, that any attempt of Piedmont to interpose would be repudiated by France, and the inevitable submission to this by Charles Albert, had spread discouragement and mistrust. On the 2nd of November, Father Ugo Bassi, whose discourses had been largely followed, as is well known, throughout the Italian movement, wrote to Manin, significantly enough, to—request an authorization to preach to-morrow in St. Mark's Place. My sermon shall be an eulogy of the heroes, an exhortation to perseverance, and shall address itself to the people as well as to the soldiers. About Charles Albert I will not breathe a word. * * I frequent the forts and the hospitals with zeal. I make every effort to keep alive in all hearts love and gratitude to Venice and to Manin. I tell the troops that the Government appreciates all their sacrifices, that it wears them at its heart, and only waits the occasion to prove this to them.

The request was probably granted; since in a second note, of December the 3rd, the modern Crusader enthusiastically acknowledges a "precious expression of affection" given to him by Manin, in St. Mark's Place; and on leaving Venice for the further preaching expedition, which was to cost him his life, being unable to see the man whom he professed to adore "next to God and Italy," he took his farewell by kissing the threshold-stone, on which (according to Venetian usage) the name of Manin was engraved.—This was the stone, by the way, which, on Manin's exile from Venice, was broken by the Austrians into shivers. The Venetians wear its fragments as relics.—Later, Manin refused Father Gavazzi a similar request to preach or "perform,"—holding such inflammatory discourses, however zealous and sincere, to be prejudicial to the cause of steady effort, which implies order more than impulse. A popular club, which that eager person desired to inspirit by his exhibitions, was placed under interdiction.

The winter passed over anxiously—but not without hope. While the show and talk of negotiations, and the expectations of interference from England, were dragging on, the semi-blockaded people of Venice, and their blockaders, preserved an attitude of sullen mutual observation. Throughout all this period, prefatory to one of so much harsher stress, nothing is more evident than the gradual, unchecked, inevitable rise of Manin to an ascendancy overruling the importance of his comrades. In a despatch of Mr. Dawkins, date December, he is signalized thus:—

I believe M. Manin to be an honest man on conviction. Beyond all doubt, he is a courageous and energetic man.

This growth of confidence, under circumstances becoming every hour more serious, was not without its drawbacks and exceptions.—In the session of the Assembly of the 17th of

February, Manin was obliged to speak out in vindication of the fullest powers being awarded to the Triumvirate without their being harassed by perpetual discussions and inquiries. The danger, he declared, was increasing with every hour; only four days before, Marshal Haynau, of humane memory, had issued, from Padua, two proclamations, threatening all who espoused the good cause with the most rigorous severities.—On the 24th of the same month, by a letter to his friend, Signor Tecchio, we find that journalists within the camp of liberal Italy were beginning to offer cause for alarm:—"As yet," wrote Manin, "we have not a law for the press; one must have patience." It is obvious, from a thousand indications and admissions, that the President felt himself all but alone. One friend, however, he had:—

James Pezzato [says a note] was the bosom friend of Manin,—it may be said his *alter ego*; Manin said of him that he had the finest understanding with which he had ever met during his life. Touched, like himself, by a heart complaint, Pezzato was irascible, of an unequal humour, something impracticable in argument. Manin wished nothing more, after his accepting power, than to have one so useful in contradiction beside him. * * * He entreated L. Pincherle to write to Pezzato, Milan, that he had need of his contradictions and his grumblings. "In a word," said he, "write to him that I have need of him; that he must leave everything else and come." Pezzato came, and though he occupied no position, and though his name figures in no official document, it may be asserted that he was answerable for half of everything done by Manin; for never, till the end, was he one day absent from the cabinet of the Dictator. He died the day of Manin's departure from Venice and of the re-entry of the Austrians.

On the 2nd of March, the horizon was narrowed by the report of the latest Envoy to France, Signor Tommaseo, making the best of courtesies, expressions of respect, expectations from Louis Napoleon,—but adjourning any expectations of vital tangible assistance. The inhabitants had by this time, be it recollected, been laid under contribution after contribution. Some violent spirits, who found that affairs did not move quickly or democratically enough, were sufficiently insane to agitate for the resumption of offensive warfare without money, without means, without acting allies. There was an intrigue to get rid of Manin, which resulted (as may intrigues always result!) in only fixing him more firmly on his pedestal than ever. There were murmurs, dissensions, proclamations, assemblages:—but these, for the time, were brought to a summary end by a few words from the President addressed to the crowd that began to gather in St. Mark's Place.—On the 7th of March, on meeting his colleagues and the Assembly, he presented the facts; again appealing to the unconquerable boathing of Austrian domination as the one sole principle of action in which every conflicting ambition should merge. The debate was long, but the vote was 108 to 2 for "the fullest powers" given to Manin:—

As accepting the duties conferred on me by the Assembly [he said], I know that I do what is more than an act of courage. Nevertheless under circumstances as they are, I believe it my duty to commit this act of rashness—and accept.

The result of this vote according to the despatch from M. Vasseur, the French Consul, to M. Drouin de Lhuys, was the entire re-establishment of tranquillity within the city. Without, the Austrians were concentrating themselves to attack Fort Malghera, and keeping Marshal Haynau's word by shooting every man suspected of sympathy with Venice. On the 17th and 22nd of March, there was a show of celebrating an anniversary festival of the Revolutions of 1848. There were

processions, flags, a review, a 'Te Deum' in St. Mark's. The day before, however, another handwriting had been seen on the wall.—An edict issued in regard to articles of food, their price and their cleanliness, makes it too evident that the spectres of Famine and Cholera had been seen afar off.—On the 27th, the announcement of the abdication of Charles Albert as the result of the affair at Novara closed up another avenue—announced the extinction of one of the few chances left.—The game was virtually lost; but not the faith and courage of the Venetians. It is a marking trait of this singular struggle for independence, that never had the people, always somewhat rebellious to the Pope's authority, shown themselves more devout in all matters of Roman Catholic ceremonial than in the year 1849. On hearing the news of this grave disaster, they demanded of the Patriarch to expose a particularly holy image of the Virgin at the high altar of St. Mark's, by which they were somewhat heartened.—By way of omen was noted a torrent of rain which poured down on the city on the night of the 28th. But there was no thought of giving way. The gravity of their situation was laid before the Assembly, by Manin, on Monday the 2nd of April—"a day forever memorable in the annals of Venice." Resistance to the last was there decided on unanimously.

From that moment the death-struggle may be said to have begun. As early as the 5th of April a last cry for help to France was sent forth; or, if not help, for at least such final answers as might destroy all suspense. The blockade by the Austrians was rigidly resumed. Large bodies of troops were concentrated on the mainland. There was still some small hope of treating for some arrangement of Venice as a separate province with Austria, were only intervention brought in aid. In this hope there might be reason for protracting resistance; but apart from this, there comes a time in such cases when persistence to the extremity, without reason, seems an easier sequel to past endurance and enterprise than submission.—Great and calm and serious as Manin was, it is evident that his spirit during the last months of his power was roused to a pitch at which he ceased clearly to distinguish possibility from impossibility. He was sustained in this by the fanatical courage of the troops whom he had gathered about him. The Bandiera-Moro Volunteers, in particular, must not be forgotten,—a band made up of patricians, students, tradesmen, to every man of which, it seems as if some anecdote of daring and devotion was attached. But Austria was too hard for them—was hemming them in too strictly. On the 26th of May it became necessary to draw back from the fort of Malghera. To all these difficulties, Manin had to lend instant practical attention. Food was to be found for his people,—saltpetre painfully raked up from every possible source,—wells, old walls, stables—cotton (for gun-cotton) was to be laid under contribution.—Five hundred workmen, to keep in order the defences assailed by Austrian bullets, were kept at nightly work. The fort was abandoned, though (writes M. Vasseur, the French Consul) it required the authority of their brave commander, M. Ulloa, to induce the troops to quit this graveyard. In retreating on Venice they broke the railway-bridge—and were thenceforward "straitly shut up" (to use the language of Scripture). Now began to increase anxious reports concerning the wasting of provision-stores;—and other munitions of no less vital importance. Contrabandists, sailors, couriers, poor people from the mainland, slipped across the lagoon at

night, in defiance of the paternal vigilance of Austria. All brought some scrap of help and of hope in spite (to quote Signor Zennari's Journal in June) of the fury of the English Consul, who had predicted that when the first bomb fell on the city, it would capitulate. But disaster came on disaster. The powder-mill, managed inexpertly, was destroyed by an explosion on the 19th of June. In twenty days it was repaired. A week later it exploded a second time.

All this while Austria was still treating, still beckoning to its Prodigal Son—with the talon hid deep in the velvet glove. Haynau had ceased to menace,—Radetsky had begun to persuade (honestly enough, it appears, his point of view granted). Want was beginning to stare the besieged people in the face. It was agreed by the Assembly, in a secret session of the 28th of July, that, so long as it was possible, the scarcity of food which had come should be concealed from the people.—The bombardment became more active and pressing; and a tyrant more terrible to obstinacy than either Fire or Famine was in the town.—Pestilence. Early in August there were many absentees from the Assembly on account of disease. After this, so far as we can gather from the records, some of those who had followed Manin in his course so far, began to question, to dispute, to reproach—as desperate men will do. The following fragment of a report of the secret session of the Assembly, August the 5th, is a piece of as deep tragedy as any of those "transactions of history" among which a Shakespeare and a Schiller find their materials:—

Deputy Manin. The situation has become seriously worse: we are on the eve of having no more bread. It is indispensable that the Assembly should occupy itself with the gravity of the case. I will not have it said, "The Government of Venice has deceived the people."—*Representative Sistori.* ** I think that the President Manin might have withheld his speech till after the vote. To what he has said, I should answer, that we are in the heroic city of Venice, which has already endured so much suffering, and which would know how to endure hunger so long as it is possible.—*President Manin.* ** Yes, hunger is supportable, but only to a certain point; when the last bread has been eaten the question is, not of hunger, but of death. We are abandoned. ** I have said that our food is all but consumed; if I have not named the precise day, it is from the prudence which you have often approved. I have not said "We can go no step further;" but I ought to say, before it be too late, how near we are to the last step. Reflect, that on the day when we have no more food we shall have civil war, and the glorious past of Venice will be dishonoured.

A counter-proposition, "to wait for some favourable event," made by the aforesaid sanguine Signor Sistori, had no success. Still Manin struggled on for a while longer. Even when he memorialized his fellow-citizens that there were hardly enough living people left disposable for the burial of the dead—amounting to 1,500 in number during a single week—that the deadly rain of Austrian bombs was falling thicker and faster, he still clung to a shred of hope—still appealed to the people for a last loan—still rested on the fidelity of the civic guard.

His address to this body, on the 13th of August, in the Place of St. Mark, was cut short by one of those spasms of pain at the heart to which he was subject. The night after this scene, which broke off the review, he made his rounds with them. But it was all unavailing. The soldiers, ill paid, and pressed by hunger and pestilence, began to be turbulent. Capitulation was inevitable. On the 24th, Venice yielded.

On the 27th, the energetic defender of the city, whose last words almost were written in protection of his imprudent friend, Sistori, quitted the home for which he had dared so much, with his wife and afflicted child, for ever. The night before his departure, was to be heard beneath his windows the wail of the people who had suffered with him, and whom he had inured to suffer with him for a great idea.—The Municipality of Venice did not let him depart without such recognition as their exhausted and imposed treasury could yield. It was not much as recompense to the man who had tried his best to uplift the *Sea-Cybele* (as Byron called her) to her old place of glory; but it was according to the means left after past pressure and with worse pressure to come.

Of the years passed in Parisian exile by Manin it is difficult to think without emotion, or to speak in language adequate to the dignity of the subject. Those who have been wounded by the recklessness, restlessness and recrimination discouragingly frequent among the defeated and outlawed,—who have mourned to see the cause of enlightened liberty desecrated by the follies and fopperies of lionism,—who have counted chances destroyed by the struggles of self-asserting impatience,—cannot recall the story of this period, save as something rare, almost to sanctity. Though willing and ready to devote himself to the last, as from the first, by word and pen to the Italian cause, the public utterances of Manin were sparing to a point of reserve approaching self-abnegation:—

What I do not like among the Italians [he wrote in one of the few emphatic notes printed from among his papers] is their habit of declaiming too much and of exaggeration; I prefer the contrary, perhaps, to its extreme. I keep away, as far as I can, from pompous shows, from solemnities, from theatrical celebrations. I had always in my head a sentiment by Tommaseo—"The soldier really brave fights in silence." Foreigners call us great talkers. I wished that it should be impossible to say this of Venice.

It would be difficult to charge him with a superfluous word—with one inflammatory epithet. When mistrustfully called to account by others, whose deeds compared with his, show as pitifully fruitless and theatrical, Manin abstained from bitterness, reproach, or recapitulation of his unparalleled services;—in reply explained quietly, and let the cavaliers rave on. When sought out with offers of ministration by the best and most generous spirits of our time,—while having at his call social sympathy and popularity without limit,—he abstained from profiting by any such advantages or temptations with a quietness in which there was neither sourness nor suspicion.—Restricting himself within a small circle of real friends, he took up the laborious occupation of teaching languages, to eke out the sum which his fellow-citizens had pressed upon him at the moment of his departure from Venice. To this was added the proceeds from the sale of his library—a sale fatal to the poor woman, Teresa Gattei, a bookseller who was courageous enough to take the commission. She was taken into safe keeping thereupon, imprisoned for fifty-four days, her little trade ruined, and herself harassed into suicide!—As has been told, Manin was touched by a disorder of the heart, of itself calculated to produce mental distress and uneasiness in the most prosperous man;—and with this he was called upon, far away from Venice, to watch the slow death—a five years' agony—of his one afflicted daughter. He bore up, however, gently, bravely, quietly, if not cheerfully to the end;—so far as it was possible, rested his weary heart on the regard of a few tried and trusted friends; never, to the last,

allowed disappointment and sacrifice, and the consciousness of a noble failure, to exclude the hope of better days for his Italy. He passed away, when Nature could resist no more, without parade or protestation, as befitted so real a hero—passed away—but not to be forgotten—so long as one stone of Venice clings to another,—so long as Italian liberty shall be either dream, or fulfilment, or a bygone fact, to be recorded in History.

Home Life of English Ladies of the Seventeenth Century. By the Author of 'Magdalen Stafford.' (Bell & Daldy.)

As old traditions about the domestic sphere of woman's duties are fast vanishing away, and women are boldly urged to emigrate, to become clerks, cashiers and railway-ticket dispensers, there is a mournful interest in hearing of the days before women wanted occupation, and when their natural home afforded at once full scope for their energies, and the safe shelter which modern statistics show to be daily becoming more the exception and less the rule. The division of labour and the introduction of manufactures have lessened the duties which were formerly incumbent on good and thrifty housewives; their realm has become contracted, they are mediatised princesses without the provision. They no longer spin flax or card wool—*home-spun* linen is a tradition which cannot be brought back. The famous cheeses, with which the countrywoman in the Spectator is represented as boldly passing her examination before Rhadamanthus for good works, are now made by machinery, and are quite a different production. That which used to be—

A wine of wondrous powers,
My mother made it of wild flowers,

—would now be repudiated as "a horrid mess." The labours of the "still-room," the gathering of "simples," the concoction of medicines, are acts which are now lost alike to faith and practice. "Servants" in those days, we are told by the author, "far from being regarded as necessary evils, were essentially members of the family they served, by whom they were admitted into familiar intercourse, and of whose sympathy they were well assured." Handbooks for servants are now printed to define the duties of their masters. Servants have become a separate estate—a kingdom within a kingdom, with their own rules, their own interests, and their own distinction of ranks, the "Pugs" and the "Tags" observing the laws of precedence and etiquette as scrupulously as courtiers. This is a changed world, and women, at this present moment, are in the condition of those early nations, who had to go forth from a land become "too strait for them" to establish themselves elsewhere. It is not a question whether it is a better or a worse state of things,—it is a fact which has not yet been reduced to law and comfort. The compiler of the 'Home Life of English Ladies of the Seventeenth Century' looks back with mournful admiration to those "ages of faith"—speaks scornfully of modern schools and ladies' colleges. She is inclined to taunt her readers with the virtues of her heroines as "keepers at home." God knows how thankful the majority of women would be, in these days, for homes to keep!

The period of the Commonwealth seems the "golden age" to which prejudice and imagination refer as the period when the women of England were at their best and noblest. They look on us with a grave and austere beauty, which we regard with pride and reverence,—they are too far removed for us to be able to

note the discrepancies and drawbacks. No doubt, "distance" does "lend enchantment to the view," but then the spiritual value and beauty of all earthly things depend on their capacity to become idealized. It is the spiritual beauty that shines from them when they lie in the past that enables them to enrich the "domains of tender memory"; lacking this, it is nothing but the evil and sorry past. It is as things look when the gloss of the present moment has faded away, that we can alone judge of their worth. The women of the middle part of the seventeenth century are the ideals of whom we think, when we speak of the "Women of England." They lived in a period when the men were called to be heroes, and women had to be their helpers and advisers. Home and the home sphere of duty subsisted then in all its integrity;—no discrepancy had as yet arisen; their work lay clear and ready to their hands. The wise woman, set forth in Proverbs by King Solomon, would have owned them for her daughters,—“Seeking wool, and flax, and working diligently with her hands,” rising up early to give “meat to her household, and a portion to her maidens,” “laying her hands to the spindle, and holding the distaff,” “stretching out her hand to the poor and needy; looking well to the ways of her household, and eating not the bread of idleness.” All these duties, which now wear the appearance as of a stately choral dance, performed with grace and harmonious regularity, conveying an inexpressible sense of homely wholesome comfort, in those days fell literally to the share of all women, in their capacity of mistress or maiden. But it was the grave and always present sense of their own responsibility before God, the absence of all notion of pleasing themselves, or indulging themselves, which lay at the root of their excellence, giving their life the mild, grave beauty with which it now shines upon us out of an order of things for ever passed away. The women of England are not less noble in their instincts and aspirations now than they were then. English women of the nineteenth century have as much desire to do the thing that is right as the English women of any other period; but their conditions are different.

The necessity to earn their own living is becoming every day more imperative on a greater number. Women have to find for themselves new rules, and to adapt themselves to fresh circumstances. It can only be required of them that they should bring the same noble and upright spirit which animated the women who have gone before. The Author of the ‘Home Life of English Ladies of the Seventeenth Century’ has not made her book so interesting as she might have done. She has not the gift of describing vividly the scenes and persons she has to deal with. She is conscientious, but her words are cold and her style heavy. She has not, or, at least, does not manifest, the sympathy which would enable her to understand her heroines to the core, and to give the life-spring from which they acted. She judges them, she weighs them, measures them, describes them,—but she does not identify herself with them. It is a subject which would require much genius as well as geniality to handle according to its requirements, and to make the most of its possibilities—

The tender grace of a day that is dead.

Well, it may be that we are a thought unreasonable in expecting to have it brought back for us! There is no new matter brought forward in this volume. It is compiled from well-known sources not very difficult of access; but general readers will be glad to have all gathered together for their convenience.

The sketch of Margaret Blagge, afterwards Mrs. Godolphin, stands out with lifelike distinctness,—but we have ourselves been more interested in the story of poor Mrs. Bassire. Scanty as it is in details, it has a touch of reality which has not faded away with years. She was the wife of a young French Protestant, who had taken orders in the English Church, and obtained a living in the North; the ill-starred honour of being appointed Chaplain to Charles the First fell to him also, as well as other preferments; from all which it resulted, that he was cast into prison when the Royal troubles began to thicken, his wife with five children being left to struggle as she might. Dr. Bassire escaped to France, and made himself very comfortable “in a little summer-house, in a garden near Rouen,” whence he wrote her charming letters, declaring that “her own sweet self” was the only thing lacking to his happiness,—but he could send her no money. He got some youths of good family to educate; and removed to Paris,—whence he journeyed to Italy, as their travelling tutor. After giving them up, he found money and means to take him to “view the whole land of Canaan.” He wandered through Palestine and Mesopotamia, writing to his wife at intervals of one or two years, exhorting her to patience and to judicious catechising of the children,—earnestly desiring her “to keep them from the errors of Popery,” and to read the Book of “Lamentations,” for her own spiritual guidance. He, at length, settled down in Constantinople, as Chaplain to the French Protestants at Pera. After making a martyr of himself for the English Liturgy, which his congregation refused to accept, and narrowly escaping assassination from the Roman Catholic party, he accepted the offer of a Professorship of Theology at Weissenburg in Transylvania. With exasperating indifference to ways and means, he wrote to his wife to arrange her affairs and come out to him.

All these weary years, poor Mrs. Bassire had been left with no resources except the nominal fifth of the revenue of her husband's living, the provision awarded by Parliament for ejected ministers. It was not regularly paid—it was utterly inadequate; and to crown all, owing to the long gaps in her husband's correspondence, she could not prove that he was alive, and even this scanty provision threatened to fail. Her other difficulties were enhanced and complicated by a suit at law for an old debt,—creditors being always most clamorous when there are the fewest means to satisfy them.

Mrs. Bassire kept up a brave heart; she managed to educate her children. The great Dr. Busby himself offered to receive one of her sons at Westminster, if she would pay for his board, but she could not afford to avail herself of his offer. One of her sons, “poor Peter,” as she calls him, was sent to France, whence he wrote a doleful letter after two years;—he had been ill fed, ill treated, and very ill taught:—“He was afraid to write to his father, as he could not do so in Latin,”—and this letter to his mother had to be translated to her out of French. It must have been heartrending. He recollects dimly the comforts of home, and says “if there be any ships that do lade coal direct to Rouen from near your dwelling, I entreat you to send me a cheese as big as the moon,”—and he concludes by begging to come home. Mrs. Bassire kept up both her heart and her patience,—to all her troubles seeing a bright side, and above all, retaining her faith and reverence for her husband with more than matrimonial superstition. She believed he was engaged in a sphere of great “usefulness,” in-

asmuch as he was free to preach, and she would not even allow herself to desire his return to England, where he would have been silenced. When she could write to him, she addressed him in terms of reverence and affection, seeming to think little or nothing of her own struggles. When she received his summons to set out directly for Weissenburg, she wrote him a most humble letter, thanking him “for his discreet love in not commanding her suddenly and rashly out of England,” proceeding to show the hindrances that beset her:—first, the creditors,—then the settlement of the children,—“the uncertainty of the country by reason of wars,—the remoteness, the far distance,—the language unknown to me.” Griselda herself would have rebelled; not so Mrs. Bassire. But before she could wind up her difficulties, her husband found himself once more out of his situation. George Rugotski, the Prince of Transylvania, was killed in battle. He only remained another year to comfort and help the widowed Princess and her son. At last, after fifteen years' absence, he returned to England, which the Restoration had rendered possible. He was restored to his living at Eaglescliffe, and, above all, he was received by his faithful, patient wife as though he had been an apostle. He obtained much honour and advancement in the Church—the Rectory of Stanhope and a stall at Durham; and one is glad to think that his wife's economical difficulties were at last ended. One more grief she had: the unfortunate Peter, who had been sent to buffet with the world in miserable French schools from his earliest years, joined the Romish communion, for which his father disinherited him. Considering the circumstances, he might, we think, have shown himself more of a parent and less of a “sound divine.” Mrs. Bassire lived to enjoy fifteen years of peace and comfort. She died in 1676. After all exceptions taken, readers will find the ‘Home Life of the English Ladies of the Seventeenth Century’ to contain matter of much general interest.

Up among the Arabs, in 1860: Jottings—Sportive and Descriptive. By W. G. Windham. (Ward & Lock.)

EGOTISM is the most amusing and least offensive quality of a little brochure which the author designates ‘Jottings—Sportive and Descriptive,’ though the sport and principal object of description are not pointed at in the title. The hero of the picture is the artist himself, and the sport is that which he occasions by a complacent exhibition of his ill-stored mind, bad manners and laughable vanity. We may speak plainly to Mr. Windham, for no satire, he “frankly and honestly” assures us, can penetrate him. “No matter what abuse I get, it passes by me as the idle wind, or as the cannon-balls passed by the Duke of Wellington at the battle of Waterloo.” We thought Mr. Albert Smith's ridicule, together with the improvement of public taste, had driven “the Gent” from society. It appears, however, that he still lives, wearing brighter ties and more obtrusive jewelry, swaggering about with more coarseness on his lips and dirt at his fingers' ends, than twelve years since. Grown bolder with time, it is not enough for him to display his “fast” habiliments and phraseology in Regent Street and the Haymarket; but taking pen in hand, he proceeds to instruct a wider circle. Here we have the result,—a little slang and a little blasphemy, spicing the unpalatable cup. Mr. Windham, his dog, and his friend A—, went last February to Algiers. *En route* they stopped at the Hôtel du Louvre, in Paris, and attended service in Notre

Dame. "How I love the old Gothic cathedrals," exclaims the rapturous tourist, "that seem to remove one at once from this work-a-day world—the fane wherein the very air seems redolent of devotion, and peopled with phantoms of the past! 'Spite of all disparagement, there is something grand and solemn about them!'" From Paris to the Hôtel d'Orient, of Marseilles, "concerning which hostelry" the chronicler has "merely to place on record the fact, that B—— was mulcted in the sum of five francs for the matutinal cold tub in which it was his custom to indulge." From Marseilles to the steamer which conveyed the friends to a position, where the waiter was justified in addressing to the historian of their achievements the following remarkable words—"Nous sommes dans la baie d'Alger, monsieur, à une heure de ville." At Algiers, Mr. Windham was present at a concert given by the governor, General Martinprez. On the commencement of the music, the company divided—the ladies occupying one side of the room, and the men the other. Indeed, to use the author's sprightly words, the sexes were "separated as effectually as at a Lutheran church, by a gulf nearly as impassable as that which divided Abraham and the rich man." This graceful allusion to sacred literature is by no means the only manifestation of scholarly research and attainments met with in the book. Mr. Windham despairs of seeing the Moors and their conquerors effect an intermixture of races—"such an amalgamation, for instance, as occurred in our own country between the Norman-French conquerors and the conquered Saxons." But it is when musing on Ancient Carthage, that our author best displays his learning and critical acumen. Of Hannibal he speaks in the most handsome terms, and lamenting that our knowledge of the great captain is derived from hostile sources, observes—"It is as if the future Australian, standing on the ruins of a city mightier than Carthage, could obtain no account of Napoleon, but through partial and depreciatory fragments of Sir Walter Scott's Life of that extraordinary meteor." Mr. Windham's personal adventures are not less interesting than his historical reflections are elevating. His glance, he informs us, is terrible. Some Arab convicts, who howled at him from their chains disrespectfully, he punished with a look of "stern disdain," but his wrath speedily gave way to feelings of compassion. "The moment I had passed, I regretted my stern regard; poor devils, they suffer enough in this Portland of Tunis." But no such pity tempers Mr. Windham's scorn for the vile plebeian herd of his own countrymen:—"Talk not to me, Brown or Jones," he exclaims, "of our common descent from Adam: I tell you that you might as well match a dray-horse against Voltigeur or Thormanby, as pit a plebeian against a man of ancient lineage, a descendant of the Norman." Having thus disposed of poor Brown and Jones, who are requested to devote their energies to "those mercantile transactions, which require a plodding and sluggish temper," Mr. Windham proceeds to attack a certain Hon. Mr. Fitzmasher, M.P., who with "the cunning of the hog, if not the wisdom of the serpent," passes the author in the park with an air of assumed indifference. Certain officers of the Guards also have earned Mr. Windham's displeasure for that they presume to hold themselves aloof from him. This is indeed strange,—that so pleasant and witty a companion as Mr. Windham, who calls a morning bath "a matutinal cold tub," and hates plebeians, should be avoided by gentlemen of condition! Well may he say of such haughty *parvenus*,—"They

believe not their commercial, shop-keeping origin, though they be M.P.'s and officers in the Guards."

Public School Education: a Lecture delivered in Tiverton. By the Right Hon. Sir J. T. Coleridge, D.C.L. (Murray.)

PUBLIC School Life is, doubtless, the most distinctive part of the education of such Englishmen as have been members of our ancient *domicilia studiorum*. No Continental nation has anything like it. At Oxford and Cambridge, public school men, immediately on their entrance into university life, find themselves marked individuals. At scholarship examinations, at cricket, football, and on the river, the *alumni* of the great schools are ever distinguished among the hundreds of freshmen who make their appearance from lesser academies and from private tutors. During his stay at the University, the public school man seldom loses the *cachet* of the school he has left, and rarely does the public school fail to exercise an enduring influence on character. And it is just this influence on character which the apologists of the public schools find to constitute their chief merit. Now we would in nowise contest the value of this result, even though it were obtained somewhat to the detriment of that education which is the object of these institutions; yet the formation of character being accidental only to the scheme of the founders is an end which, it might be thought, would be equally arrived at by any system of education in proper harmony with the nature and requirements of the scholar. We dispute not that, on a robust nature, the life of the school exercises a most invigorating and generous influence;—that, in these small republics, manly bearing, self-reliance, respect for authority, and many other virtues of high import to the English commonwealth, receive, for the most part, a healthy nurture and development. But still, admitting these advantages in the majority of the experiments, the question remains whether the same virtues are not obtained or obtainable by other systems, with less danger to the pupil, with less expense to the parent, and with a greater security for such intellectual and moral culture, as shall fit a boy for the business of life.

In the Lecture before us, Sir John Coleridge principally addresses himself to the discussion of the system of education pursued at Eton, and the temperate strictures which he has thought proper to apply will probably receive greater consideration from the reverential spirit in which he addresses himself to each particular, and from the fact that he was a member for four years of the Oxford Parliamentary Commission, and assisted in framing measures for the reform of the sister foundation of Winchester. In the same liberal spirit, we now find Sir John Coleridge advocating the annihilation of "that monopoly of King's men," which renders the area of choice for the Assistant-Masters of Eton of such limited dimensions, with many other suggestions of which the Commission which is now constituted for the reform of Eton will doubtless take note. Indeed, the appearance of this Lecture may be regarded as a sign of the times. Instead of the fiery and uncompromising indignation with which reformers of some years back attacked our educational institutions; we have, from high authority, a just and impartial statement of the system as it is, its defects tenderly and conscientiously dealt with, and the remedies proposed; and all in language of such calm and deliberate character as must be listened to with respect by the veriest bigot of extinct systems.

There is, however, one very important fact brought forward by Sir John Coleridge, which proves that the effect of the educational system of Eton on the majority of the pupils is highly unsatisfactory. The total number of the school in July last was 821; and few need information that these are divided into Oppidians, who reside with the masters and in boarding-houses, and Collegers, who reside in the College, the latter being the boys on the foundation. Now the Oppidians are above seven hundred in number, and their proportion to the Collegers is somewhere about ten to one. But, notwithstanding this immense superiority in number of Oppidians to Collegers, in the examinations for the Newcastle Scholarship and Medal, the Collegers have, of late years, beaten the Oppidians by a large proportion in their favour, and of the boys selected by the examiners for favourable notice, the proportion of Collegers to Oppidians has been as ten to one. "I think," says Sir John Coleridge, "this indicates more industry quite as much as more ability in College than out of it: and what is worse a positive want of industry and interest in the studies of the school among the Oppidians." In fact, it appears that, at this "Boy-University," the chance of an Oppidian receiving an education equal to that of the Colleger is about the hundredth part of an unit, a consideration which may well induce parents to consider the prudence of subjecting a lad at great cost to an experiment of such enormous risk. But, we believe, that with a large number of those who send their sons to Eton, education is one of the last things thought of. That which has tended more than any other consideration to swell the numbers of Eton to their present gigantic proportions, is fashion and its aristocratic reputation. The successful speculator and attorney sends his son to Eton for no other consideration: the latter is then considered *laned* into the world of high life in a manner which cannot fail to waft him with little exertion into Olympian altitudes. Mothers who are struggling after a position are as anxious that their sons should be sent to Eton as they are for a presentation at Court. The studious are not to be found among the sons of such parents: on the contrary, these latter carry with them to School and University an inordinate love of display, expense, pleasure-seeking, and neglect of intellectual occupations which inoculate the mass, to the destruction of the spirit of study.

We wish Sir John Coleridge had dwelt more on the well-known fact that the present condition of Eton, and indeed of most of our great schools, is directly at variance with the purpose for which they were founded. The main object of the ancient foundation was not to be a place of pleasant resort for the sons of opulent people, where they might form good connexions, and be "left to educate themselves," if they chose, at enormous expense, for the benefit of the Master and Fellows of the establishment. All the great schools were founded as Henry the Sixth founded Eton, for the education of "poor and indigent scholars." In many cases before the Reformation, as at Eton, the primary motive of foundation was to do honour to the Church, as then understood, and for this purpose every school was connected with the chantries, and it was the duty of the priest to teach the children grammar and singing. In the statutes of Eton, Henry the Sixth, after providing for the provost, the priests, the clerks, the choristers, and the almsmen of his Eton foundation, ordained that a certain number of "poor and indigent" boys should be taught grammar gratuitously; and that the benefits of his establishment might not be confined to Eton, he ordered, expressly, that the

masters of his college should teach "all others whomsoever and whencesoever from his kingdom of England who should repair to his college, without exacting money or any other reward." There cannot be a doubt but that the design of the establishment was, not that an Eton education should be the privilege and pastime of the sons of the opulent, but that the rudiments of education should be dispensed there gratuitously, and should be as free as air to the boys not only of the town of Eton but to those of the whole of England, to be granted without fee, obstruction, or reward. The other great schools were all founded on the same principles; but as at Eton the privilege granted to the masters of taking boarders has obscured altogether the munificent intentions of the founders of the colleges, the boys of the foundation are everywhere outnumbered, and so often treated with a supercilious scorn and a bullying system of persecution by their more fortunate fellows, that such an education is accompanied with very great disadvantages.

Sydney Smith, in his famous article, 'Too much Latin and Greek,' may have gone a little too far in the ridicule which he threw on the defects of the present system; still there is no denying the fact, that the boys at public schools expend the greatest portion of their youth in efforts to master dead languages, which they seldom do acquire and still seldom use. The genius of our language has too long been servilely subjected to those of Greece and Rome. There can be but two reasons for studying an author: the one for his matter, the other for his style; or rather, as the Germans would call it, form (*Gestaltung*). Now, as to matter it is absurd to say that all the facts of a Greek or Latin prose writer may not be as well studied in a translation as in the original, and it is only about the poets and orators, whose beauty consists so much in the form, that any real discussion can arise. And with respect to the study of "form," since the genius of every modern language has developed its own form, the continued study for centuries of Greek and Latin has already conveyed to our language as much of their excellence of form as the different construction of our sentences will admit of. Have not our greatest literary and other successes been produced by men of limited acquaintance with the Greek and Latin models, and is not the general tendency of Europe to emancipate itself further and further, both in prose and poetry, from the old classic traditions? It is impossible to imagine, indeed, that the intellect of Europe is to go on yearly adding rows of books to the number with which it is essential that every cultivated man should be acquainted, and yet that a more minute knowledge of Latin authors, to say nothing of Greek, is to be required of the student than existed in the days of the *Trivium* and *Quadrivium*, when all scholars wrote and thought in Latin; and the sentences of Peter Lombard, the works of Saint Gregory, and Boethius, and Cassiodorus, were the text-books of students. When scholars had nothing else but Greek and Latin worth reading it was natural that they should think the study of Greek and Latin indispensable; but in the presence of the enormous range of modern literature, it is impossible not to arrive at the conviction that the dead languages have lost much of their importance as instructors of the reason and the imagination. But granting, even, that an accurate knowledge of Greek and Latin is essential, we cannot but think with Sydney Smith that the methods in vogue to teach them are of the most imperfect and dilatory nature. The dead, unsystematic "Ground-Grinding," to

use the expression of Tristram Shandy, the construing without understanding, the unceasing grammatical torture of all the years of boyhood and the incipient years of manhood,—the thousands and thousands of lines dovetailed out of Horace and Virgil and the Greek Tragedians, with or without the help of the Gradus and the Indices, all these are surely but impediments to a speedy acquisition of the languages. It is lamentable to think at the present time of the number of masters employed in stopping to ask the distinction between *ἀστυ* and *πόλις* in one of the most pathetic passages of Euripides, or teaching *hic, hæc, hoc* out of one of the most sublime passages of Virgil. The main defect of our system of teaching Greek and Latin is not only that it is entirely opposite in nature to the way in which we learn a modern language, but that all the teaching is exhausted on the letter, and that so little pains are taken to initiate the boy into the spirit of what he is at work on, so that he shall understand and feel the subject of his lesson; for those who can master the meaning of what they read will speedily overcome the grammatical difficulties. This almost total inattention to the meaning of an author is, we suppose, the reason why Doctors of Divinity are able imperceptibly to go through an amatory ode of Horace or Catullus, or to explain the ribaldry of Aristophanes, or to dodge in and out of the impurities of Juvenal without the slightest feeling of the peculiarity of their position.

Yet notwithstanding all the objections which may be urged against public schools as places of education, they are, on the whole, institutions of which England may be proud. They partake of her own liberty, and contribute largely to the formation of those habits and dispositions which are essential to the working of her institutions, and, in the majority of instances, the remembrance of the time spent there has a charm both for manhood and for age;—in the words of Sir John Coleridge,—"To have been together at Eton or Harrow, Winchester or Rugby, is a spell the influence of which is felt at any period of life, in any climate, after however long an interval: to have been friends there is a charm which makes the oldest friendship more holy and tender; even merely to have been at the same school and under the influence of the same traditions, to have studied, though at different times, in the same class-room and knelt in the same chapel, is a link which binds together old and young, great and humble; which makes strangers at once familiar by common topics and the same associations. The School is personified, the founder revered, gentle Howe's distinctions melt away; and so Wellesley, the stately and puissant governor of millions, and Metcalfe, the lad unknown, but just commencing his career from Eton, meet first on the banks of the Hooghley, and feel themselves sons of the same mother."

Dinners and Dinners, at Home and Abroad; with Piquant Plates and Choice Cuts, Comical, Astronomical, and Gastronomical. By E. L. Blanchard. (Adamson.)

THE grand art of Plagiarism does not seem to be understood by its most earnest professors, in our degenerate days. If these gentlemen do not look to it, the world will be confirmed in its simple preference for originality. In the early days, the Latins, who stole from the Greeks, had one of two objects in view. They either improved upon their author, or they repeated him, as Pope, in 'The Dunciad,' repeats Addison and mimics Denham,—for the fun of the thing. Even when Pope himself took the prose apophthegms and maxims of the Frenchman—stole,

that is, the 'Thoughts' of Pascal—he, at least, did them good service, by converting them into the verse of Pope. So with Paley; if he took with both hands from the logic and illustrations of the philosophic Hollander Nieuwentijt, he, at all events, built an elegant English mansion with his Dutch bricks;—entitling his edifice 'The Evidences of Christianity.' This arrangement was so well understood, that when Richesource earned his daily bread, and ate it in a charming drawing-room,—by teaching the art of Plagiarism,—Fléchier himself, then young indeed, saw no more harm in sitting at his feet than Bossuet did in attending nightly at the theatre. As the latter listened to the players (whom he afterwards consigned to everlasting perdition) that he might master the inflections of the voice, so Fléchier attended the classes of Richesource, in order that he might learn the art of arranging his ideas. Richesource, it is true, undertook to teach men without any ideas to deliver speeches which had been delivered by the first orators, with such re-arrangement of thought and language that the original orators themselves would never have recognized them. Fléchier was in no need of this peculiar instruction; but, from the samples of harangues set up for imitation by his master, he learned much of that art in which he subsequently excelled. Intercourse with the great originals qualified him, in his own peculiar way and fashion, to reach the heads and the hearts of all mankind.

In our own country, we have also had to boast or be ashamed of professors of Plagiarism. In years gone by, when bishops had occasionally to lay hands on "heads that could not teach and would not learn," Dr. Trusler stepped in for the benefit of these young gentlemen. He was the inventor of the sermons printed in secretary-hand to look to the galleries like manuscript, and sold at a moderate, yet remunerative, price,—thirteen to the dozen. Thirty shillings for the packet, and discount for cash payments!

This honest branch of commerce has not yet entirely died out. At clerical booksellers', the mysterious packets, invented by Dr. Trusler, are still to be seen; and with no great mystery about them after all, for they are advertised in what are called "religious newspapers," and the advertisement is so worded as to show that the original writer, perhaps the original plagiarist, has a large assortment of the article, suited to every section of the Church, and to every man incapable of giving expression to what he thinks,—or, it may be, to what he does not think.

This is a traffic, however, which demands considerable discretion on the part of the purchaser. There is more peril therein than at first thought may be discovered. For instance, we remember, some years ago, attending at a beautiful little church, in a remote village, in a south-western county. The vicar, after a holiday of some months' duration, inaugurated his return by a sermon, the vigour of which seemed to indicate that relaxation had as much strengthened the good man mentally as it appeared to have done bodily. The congregation congratulated themselves, and there was a feeling amongst them that the pulpit had not sunk so low, sir, as you might ignorantly suppose. At evening service, the pulpit was occupied by a curate from a neighbouring parish, who had come over on this particular occasion to assist the rector, whose own curate was ill. This gentleman aroused general attention by giving out as a text the words selected by the preacher of the morning; and we were all delighted at the pleasant thought of hearing the same theme discussed by two different expositors. Our

new friend, however, had not uttered half-a-dozen sentences, before we found that he was repeating, word for word, the discourse of the morning. To those who were too unsophisticated to have the most remote idea of the truth, perplexity presented itself. Could the rector have lent his morning sermon to the evening preacher? Why had the latter none of his own?—or, why had the rector not lent him one that the congregation had forgotten? To the enlightened few, however, the whole fraudulent matter was patent enough. The two gentlemen had bought copies of the same sermon, and preached it to the same audience, on the same day. Among the audience was the rector himself, and never shall we forget his countenance as the fact flashed upon him, and his agitated

—eyes began to roll
In dreadful memory of all he stole.

The forms of pulpit plagiarism, however, are various. They obey a market pressure, and are lively or dull according to events and their exigencies. Not many years have elapsed since the incumbent of one of the dullest of parishes sought to escape a little from the melancholy of his situation by composing a series of funeral discourses,—adapted for defunct saints or sinners, for all ages, both sexes, and, with regard to men, for such whether in public or private life. This book got into a publisher's catalogue, through the good nature of the publisher himself. Not a single copy was sold. But a grand event was at hand. Arthur Duke of Wellington died! The advertisement was immediately repeated, and in a few hours there was a demand for the book from all corners of the country. We have heard of a result nearly similar, connected with a volume of discourses on Fasts and Thanksgivings. The interest in such books is to be accounted for. They perform a service of suggestion to clerks of slow-moving ideas, as Dr. Trusler's manuscript sermons did a service of substitution for men who had no ideas at all.

Both of these latter classes might help themselves, by being more pleasantly helped by others. We were once acquainted with a young pastor, who had more good nature than brains. He strove hard to compose tolerable sermons, but it was all in vain. He was only

Sleepless himself, to give his hearers sleep.

The matter, as it lay between himself and his flock, was waxing serious, when suddenly the shepherd took unto himself a helpmate in the strictest sense of the word. With marriage, improvement ensued; for his wife was a true-hearted, clear-headed, well-educated and highly sensible woman. Ill-natured, yet very contented, persons *did* say that she wrote all her husband's sermons; and, we happen to know that the ill-natured persons were, for once, in the right.

If we turn to history, we shall find that realm not without its filibusters. It was our mission once to compare, with legal ends in view, a voluminous historical work in manuscript, with one which had been long in print. The larger work was not worth copying, but it enjoyed some mild public favour with the classes who read but do not inquire, and the proprietors wished to protect their copyright. The plagiarism, in this case, was of the most amusing quality,—most astounding in quantity. It consisted chiefly of a mere change of one word for another, throughout. If "the king got up early," in the primitive writer,— "his Majesty left his couch at rosy dawn," in the other. If one used Saxon terms, the copier employed the equivalent Latin; and the only points on which the two agreed were in the references, the blunders of the historian who led

the way being faithfully and unconsciously followed by the treader on his leader's footsteps. The result, of course, was that the plagiarist became, not a distinguished, but an extinguished writer.

Beaumarchais could never recognize any wrong in literary theft. He did not even allow of its bad taste. His works teem with plagiarisms; but he was the first to point them out, and ever ready to laughingly proclaim that wherever he found a good thing, he would certainly appropriate it if he needed the article in question. Since his period dramatic plagiarists have increased in a singular way. Often a French dramatist builds up a new piece out of an old English play; and then the furnishes and upholsterers of our own stage seize the French piece, rifle it, and make it go off as English manufacture. Between the two, the venerable story of the knife which first had a new blade and then a new handle is not realized; there is no improvement in the article; and the original blade is only blunted by the would-be sharp fellows who pass it for their own. But the plagiarism of the dramatic compounders would need an encyclopædia for its illustration. It is rampant, from the inspired gentleman who sits down and steals his plots from writers beyond sea, to the other practitioner who pays a clerk to find them for him.

The harmonious felonies of those who claim to rank with poets have often been exposed in these columns. Sometimes, no doubt, what may seem plagiarisms are but parallels, or unconscious re-echoes, perhaps unconscious recollections of echoes of old lyrics. Both Pope and Halifax have lines (the one in verse, the last in prose) the sentiment of which may be found, nearly word for word, in Petronius Arbiter. Hood has strange duplicates of Wordsworth, as Wordsworth has of Dryden and Spenser and Beaumont and Fletcher. In some cases, perhaps, the feeling of Beaumarchais is upon some writers,—a monomania which they cannot resist, like that which compelled Newton the preacher, Lady Corke, and the old Duke of Ancaster to steal silver spoons. Poverty, doubtless, compels some; but that could not excuse Coleridge, if it be true what De Quincey alleges against him, that he once "lifted" bodily an entire essay from Schelling.

After such an English name as the last we may pass by the Lords who have written novels not their own; and the ballad-mongers who have committed musical felonies on Lindblad and other original sources. These have hardly had recourse to the gipsy device of colouring their stolen children, the better to conceal the theft. They trust to the doctrine of chances, and laugh when they are found out.

Nevertheless, this plagiarism is a discreditable affair. You lock up the "decayed tradesman," who comes into your hall and walks away with the "gentleman's" great-coat on his back. Why not lock up the plagiarist, who is exactly in the same position? Sheffield has said that of all writers he is the basest and lowest; but, the truth is, he is no writer at all. He is only a more or less dignified thief. To-day, he may rifle a sleeping man and send his red gold into circulation, but he is often a mere resurrectionist, exhuming dead and forgotten things,—and that not for the sake of the common welfare, but simply of his own.

We have enumerated offenders of various classes. No walk of literature seems to be free from these pests. We open the book named at the head of this article, and soon find ourselves "en pays de connaissance." We come upon anecdotes that have an ancient and fish-like smell, but we pass them and pause only at a story, the hero of which the author

asserts to have been "a bachelor friend of his." This story is therefore given as original; but our memory of a review, in these columns, of Dr. Doran's 'Pictures and Panels,' leads us to the recollection of a novelette in that work, in which Admiral Bougainville, in order to while away a certain Fontbonne from wooing a lady to whose smiles the Admiral aspired, invites his rival to a breakfast at Versailles, lures him on thence to Domfront, and, by various excuses, to the seaport of Brest, where the sailor induces his friend to dine on board his vessel, which sets sail during the repast and carries the rivals a three years' voyage round the world. In Mr. Blanchard's version Bougainville is transformed into M. Bonville, and Fontbonne into the "London bachelor friend of ours," who does duty as John Smith. With a delicious idea of the geography of France, Bonville is made to take (without any cause) the author's bachelor friend to Versailles, on the road to Rouen. This would be like going from London to Richmond in order to reach Newcastle! From Rouen, however, they set out on the voyage round the world; and Mr. Blanchard states that his bachelor friend did not reach London again, till after a lapse of five years. How far, in other chapters, this book is made up after this fashion, we cannot, and do not care to say; but having trapped one "varmint," we nail him to the barn-door.

NEW NOVELS.

Wearing the Willow; or, Bride Feilding: a Tale of Ireland and of Scotland Sixty Years Ago. By the Author of 'Nut-Brown Maids.' (Parker & Son.)—*Wearing the Willow* is a charming story, good in its spirit and pleasant in its details. The descriptions of old Dublin society at the end of the last century, before the "Union," are given with genuine feeling and humour. The rollicking Irish wedding, the Irish wooing, and the good Irish Counsellor Feilding and his wife, are all excellent, and amusing,—which is the virtue most in point, when it is the question of a novel. The incident that divides the lovers, and the working of good out of evil are well and tenderly done. The story lingers too long in places,—there are words long drawn out when the reader is impatient to get on; but as a whole we can end as we began by giving our cordial assent to the interest of the charming Bride Feilding, who so faithfully "wore the willow" till—till—but we are not going to reveal the secrets of "Captain Francie."

The Wortlebank Diary; and some Old Stories from Kathie Brande's Portfolio. By Holme Lee. 3 vols. (Smith, Elder & Co.)—In an advertisement prefixed to this work the author says, "In 'The Wortlebank Diary,' which is entirely new, I have set, as in a framework, many old stories, some of which have appeared in the *Household Words* and *National Magazine*." It is not our custom to notice reprints at length, but we may say of this work, that to those readers who admired and who may still remember 'Kathie Brande,' it will give pleasure to see the records of her married life, which are well and pleasantly given as the setting for the old stories.

The Manse of Mastland: Speeches Serious and Numerous from the Life of a Village Pastor in the Netherlands. Translated from the Dutch, by Thomas Keightley. (Bell & Daldy.)—This 'Manse of Mastland' is like one of Jean Paul Richter's sketches of a German village, with all the genius left out of it. There is simplicity in abundance, but it is self-conscious; the incidents are simple, but they are also insipid; there are no distinctive traits of character or of local colouring to make any difference whether the scene be laid in Holland or America. The book reminds us in its calibre of some of the later works of the Author of 'Queechy,'—it has a washed-out look, as if the original substance had been worn away till all the distinctive features had been effaced. 'The Manse of Mastland' is highly inoffensive, but, like mild

Scotch broth made without meat, it needs the knuckle of ham dipped into it to give it a flavour.

The Evil Eye; or, the Black Spectre: a Romance. By William Carleton. (Duffy.)—Mr. Carleton has written some powerful though unequal novels, but this last one of 'The Evil Eye' is not one of his successful efforts. The style is heavy and flaccid—there is no spirit in the dialogues; they have the air of being reported rather than uttered fresh at the moment. There is a want of power throughout the story, though, as in all that Mr. Carleton has written, there are evidences of talent. The story is not a pleasant one—the situations are melo-dramatic, and it seems to have been written with an eye to the theatre; the situations are sufficiently uncomfortable, and Woodward is a villain of indelible blackness. The two innocent victims of his baseness are as beautiful and unfortunate as the most exacting reader could desire. There is an outlaw and a conjuror, poisoner, fortune-teller of unmitigated baseness. The villains in the end are all disposed of, according to the most rigid laws of poetical justice, and the good characters are all made happy; but the charm does not work briskly—there is a feebleness of touch which hinders the story from being effective. 'The Evil Eye' will, no doubt, however, find a sale at the railway libraries. It is got up in a way to attract the eye and excite the curiosity of those who want a novel for the moment.

The Osbornes of Osborne Park: a Tale. By George Rate. (Wesley.)—We are at a loss to understand how any human being above the age of a baby, could have written the rubbish that calls itself 'The Osbornes of Osborne Park,' and lays claim to be considered a tale. It abuses the privilege of the freedom of the press. There ought to be some limitation to the right of any mortal to perpetrate such nonsense.

The Marsdens; or, Struggles in Life. By George E. Sargent. (Tresider.)—Mr. Sargent is an inexperienced author, but he writes, honestly and from the heart, of the world as he knows it. We therefore treat him with a respect that his purely literary capacities are by no means entitled to. Debt in prison and debt out of prison, starvation, suicide, and madness, are the materials of his painful story, which, though it possesses here and there a few artistic touches, cannot with sincerity be praised, either loudly or faintly. If Mr. Sargent is, as we judge him from his pages to be, a young man hoping to find in literature the means of livelihood, we exhort him to relinquish the intention. He has at present done nothing to merit contempt, but enough to justify friendly warning and invite friendly admonition. Should he, however, undertake a second work, we advise him to avoid imitating Charles Dickens, to abstain from putting pen to paper till he has shaped the framework of an interesting story, and to remember that the province of a novelist is to comfort and gladden, rather than to depress with sadness. Works of imagination should beguile their readers into forgetfulness of the purely sordid cares of life, unless they direct attention to such forms of vulgar misery as are likely to escape observation, and consequently to remain without alleviation. Poverty! Poverty! is the dull burden of a mournful song, that is only too familiar to the ears of the compassionate.

OUR LIBRARY TABLE.

What is Music? An Elementary Sketch of Musical Acoustics. By G. F. Wright, M.A. (Ashdown & Parry.)—There is nothing like inquiry for striking terror into the minds of the world in general.—The dullest woman we have ever met in any society pretending to intellectual distinction, kept her place there by three words, with which all and every conversation could be split and traversed. "What is Life?" she would say, solemnly. Who knew what to say in reply?—She was accordingly rated as profound. A reputation might be built up by any one, who in right pauses and places discharged the query, "What is Electricity?" Mr. Wright professes in this small pamphlet to explain and make clear that which he owns "is not easy to lay down—the Physical Distinction between a noise and a musical note." We do not find that

he has succeeded, nor that his dissertations on acoustical phenomena will bring home clear ideas to persons beyond the pale of the scientific laboratory, who desire to understand something concerning the generation of materials for an art—among which discords (are these not noises?) figure prominently. The pamphlet is an example of that solemn trifling, which is awful rather than instructive.

The Annotated Paragraph Bible: containing the Old and New Testaments according to the Authorized Version, arranged in Paragraphs and Parallelisms, with Explanatory Notes, Prefaces to the several Books, and an entirely new Selection of References to Parallel and Illustrative Passages. (Religious Tract Society.)—The grateful acknowledgments of all who may wish to possess themselves of a splendid, and at the same time truly serviceable, edition of the Holy Scriptures, are due to the Editor of 'The Annotated Paragraph Bible.' The rationale of an arrangement of the sacred text into paragraphs and parallelisms, instead of presenting merely a succession of verses, and the aid which it must afford to the reader, are sufficiently obvious. The explanatory notes appended, although chiefly of a devotional and theological character, convey in brief space a good deal of valuable information connected with the history and antiquities of Palestine. Some of the exegetical statements advanced would, however, require revision; and the "prefaces" to the various books of the Bible are mesagre, containing little which might not be gathered from a simple perusal of the text. A more serious objection, which unfortunately applies not only to this, but to almost all similar publications, attaches to what, by a bold figure of speech, are termed the "illustrations." The maps of Palestine, by which editions of the Scriptures and other religious books are accompanied, are for the most part grossly erroneous—a defect for which, in the present advanced state of Biblical geography, there can be no excuse. We have a lively recollection of a school-map of the Holy Land, in two divisions, exhibiting the arrangement of the country during the time of Jewish independence, and again under Roman rule, where the difference in the mountain-ranges could only be accounted for on the supposition of some tremendous geological revolution. Happily, more attention has been bestowed upon the maps inserted in the "Paragraph Bible"; and that prefixed to the New Testament, though leaving much to be desired, presents one of the very few instances in which, at least, the boundaries of Judea, Samaria, and Galilee are correctly indicated. In the illustrations of the Tabernacle and its furniture, however, many of the old blunders are reproduced, as if no progress had been made in the study of Biblical antiquities since the days of *Laudius*. The curtains which cover the Tabernacle are still represented as sweeping the ground, although—according to the measurement given in the text—even the second curtain, which was specially intended for a covering, could not have quite reached to the ground. Still more palpably—the innermost, or first curtain, was expressly designed to form the tabernacle itself (Ex. xxvi. 1), and ought to be represented as *inside*, not outside the framework of boards. In this respect, also, the "illustration" is, to say the least, indistinct, and not calculated to convey a correct impression. Similarly, it can scarcely be doubted that only one of "the bars," by which the framework of the Tabernacle was held together, extended transversely the whole length of each "side" (Ex. xxvi. 26), and not all the five bars, as represented in the "illustration." The representation of the high priest's dress is utterly bewildering, and in several particulars quite different from the description given in the sacred text. The above are only samples, which might readily be multiplied. Mistakes like these ought not to occur in so beautiful an edition of the Scriptures, nor indeed in any publication issued by a Society from which the public have a right to expect the utmost carefulness in such matters.

Life Memories; and other Poems. By Edward Sprague Rand, Jun. (Boston, U.S., Monroe & Co.)—This book of Transatlantic origin, though not rising to high excellence, is worth a word of

encouraging notice. If "Junior" affixed to the author's name mean "young," Mr. Rand may live to do credit to America. Till now, he seems, like a student, undecided among sundry models. Sometimes the tune that he sings in (to use the style of Psalmody-Books) is "Tennyson,"—sometimes it is the Long Metre of "Longfellow." Here, for instance, is a lyric in the home pattern (though Prof. Longfellow's long metres, and some of the subjects therein treated, would not have existed had not Goethe, Heine and Uhland gone before). The chime of Mr. Rand's lyric must be familiar to all who know American and German chimes.—

ALONE.

Alone in my room while the midnight hour
Peals sullen and long from the old church tower.

Alone in my room while the clock-beats tell
How the minutes are speeding past hours to swell.

Alone in my room while the moon's pale beam
Flows close at my feet in an argent stream.

Alone in my room while the embers' ray
Shines brightly, then flickers in darkness away.

Alone in my room while my fancy dreams
How man ever basks in two quickening gleams:

The one his own will and its changing hue,
Like the flickering light which the embers throw.

The other a holier radiance given,
As the moonbeams constant; the smile of Heaven.

—The two October verses, which shall next be given, justify our good opinion of their writer's promise:—

The sleepy haze of the autumn days

Is basking upon the hill,
And the willows weep where the breezes sweep

Adown by the meadow rill;
Weep tears of gold in the crystal brook,

And wave their fingers bare,
For the frost has thrown them a chilly look,
And left a memory there.

The vines' long hair on the trellis bare

Sways mournfully in the wind,
One calm clear night, when the moon was bright,
Some spirit of cold, unkind,

With icy fingers had plucked the leaves,

And left them dry and sear,
And the naked vine for its garment grieves
In the cold of the waning year.

The poem falls off as it proceeds. Our idea that Mr. Rand may be young encourages hope, but warrants counsel. He has here and there fallen into the fashion of the day,—too entire a disregard of the power, nicety and euphony of language. The world of writers, we are aware, is growing rapidly polyglot: the name of an Academy appointed to settle what words are "orderly and well,"—which are adapted to state occasions,—which belong to more intimate discoursing,—is not endurable by upright and free-born folks. Still, unless schools and styles and sounds are to be so confused and confounded, that speech shall lose its pertinence, and song the cadences distinguishing music, knowledge of the uses, privileges and peculiarities of words and epithets must be retained and studied. Poetry is a craft as well as an instinct.

Poems. By Morgan de Pembroke. (Bennett.)—There is a real lilt in these verses showing a feeling for melody, with a frequent flash of fancy. For example:—

The rolling wave breaks on the shore,—

Haste, haste to me!

The shingles ring, and the caverns roar

Unto the solemn sea.

A white sail glimmers on the deep—

A vessel walking in her sleep—

Haste, haste to me.

And:—

She lived in sunshine, little thing,

Like an angel's dream bright wandering,

And her life went never a-weary.

She lived to die, and died to live,

And have what God could never give

In a world that's dark and dreary.

Her life was but the transient gleam

Of a little, merry, dancing stream,

Murmuring musically,—

A moment flashing on our sight,

But now beyond our view in light,

Hidden in some Eden valley.

—We shall hear further from the author.

Autumnal Leaves. By Mrs. Edward Thomas. (Walker.)—We do not wish to speak unfeelingly of poems written on a great bereavement. These were undoubtedly prompted by strong feeling. But, betwixt that motive and the power to reproduce

that feeling in the reader's mind, is a great gift fixed. To leap this gift requires a certain horse fabled by the Greeks as having wings; or, in other image, it demands the poet-nature. Proper common-places fall flat at most times, but never so flat as when dropped on the coffin-lid. They are the sheerest mockery to those who have loved and lost. Nor can we discover any redeeming power, any warrant for publishing, in the other pieces.

Wandering Cries. (Partridge).—What a fellow this nameless author is for flowers and fancies! We see Queen Mab has been with him! Fine reveller in Wonderland, How she can cheat the fancy! She hints the music of some well-known line, and straight he dreams of compassing the tune. A pictured word sets all his mind a-bloom. A mirage fills his visionary eyes. He follows, but,—alas, the cheat,—it is the old boy-and-butterfly chase! He cannot catch the music. The glory is beyond his grasp. The picture fades in the light of common day. These are his "wandering cries":—

Sometimes I wander amid creatures fair
In some land where we are not born as yet,
While round me trembling in the purer air,
Flow strains of music which I still forget.

Ah, it's very provoking, but such is the glamour of Queen Mab's workmanship. We are mocked by the music. The sparkling jewels turn to a little wetness in our hand. Those earth-stars and drops of moonlight in the grass at night change at dawn into little grey insects with a sow-bug tendency.

Strange Surprising Adventures of the Venerable Gooroo Simple, and his Five Disciples, Noodle, Doodle, Wiscacre, Zany, and Fozzle. Adorned with Fifty Illustrations, drawn on wood. By Alfred Crowquill. (Tribner & Co.).—We conceive this book to be a doleful piece of mirthful reading; there may be those, however, who by dint of much patience or Oriental sympathies, or willing surrender to everything professing to be sarcastic and jocose, may find the adventures of Gooroo Simple not merely strange and surprising, but comical also. Thus it may be best to be forbearing and conjectural in expressing an opinion of the value of this new chronicle of the deeds of the wise men of Gotham. Without hesitation, however, "The Publisher's Advertisement," which opens the volume, may be described as a dreary piece of impertinence. What the clever artist, who calls himself Alfred Crowquill, said or did in their office, how he was affronted and afterwards appeared, are not matters either entertaining or instructive. Other than quaint Alfred Crowquill can scarcely be. In some of his heads, too, he seems to have caught with spirit the Hindoo character; but we doubt whether he, too, may not this time have laboured in vain for the Christmas fiasco.

Little Lily's Travels. By the Author of 'Little Lily's Picture Lessons.' (Nelson & Sons).—Boys and girls who have mastered the alphabet and learnt to read words of one syllable, cannot have a better companion than 'Little Lily,' who will do her best to make them enjoy the few next stages of the road to knowledge.

Tinsel and Gold; or, What Girls should Learn: a Tale. By Mrs. Veitch. (Nelson & Sons).—A pompous, stuck-up little book, containing no grain of gold or of anything that has even the appearance of gold. Mrs. Veitch is too fond of sermonizing to please either children or their mamma.

Messrs. Ward & Lock have brought out two more paper toy-books—*The Little Builder; or, How a Child may make a Card-board Village*,—and, *The Little Engineer; or, How a Child may make a Card-board Railroad, Station, Engine, Carriages, &c.*—For boys and girls of eight or ten, who are patient and ingenious, we know of no prettier amusement for a winter evening.—The same publishers have sent out *The Child's Famous Picture Book*. Children of a smaller growth may laugh and grow wiser over its well-known nursery songs and stories.

Pamphlets on Army, Navy and Volunteer matters consist of—*The Command of the Channel, and the Safety of our Shores*, by Lieut.-Col. Alexander

(Bradbury & Evans).—*Manning the Navy*, by Capt. Coles (same publishers).—*Our Rifle Volunteers and Mr. A. B. Richards*, by G. B. C. Levenson (Wilson).—*System of Fortification, a Lecture*, by J. Ferguson; and a *Reply to Mr. Ferguson*, by Capt. Tyler.—*Handbook for Hythe, comprising a Familiar Explanation of the Laws of Projectiles, and an Introduction to the System of Musketry now adopted by all Military Powers*, by Hans Buak (Routledge).—*Amateur Soldiering: What will they do with it?* by Amicus (Fox).—*The Duke of Argyll's Speech on the European Forces (India) Bill* (Ridgway).—*England's Policy in China*, by A. Wilson (Shortrede).—*One of England's Little Wars: a Letter to the Duke of Newcastle*, by O. Hadfield (Williams & Norgate).—*British Policy in China: Is our War with the Tartars or the Chinese?* by J. Searth (Smith, Elder & Co.).—*and Napoleon III. and Prussia*, by E. About (Petsch).

LIST OF NEW BOOKS.

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Wood's Natural History Picture Book for Children, Mammalia, 5s.

THE GREAT OCEAN SURVEY.

The following letter, from Sir Leopold M'Clintock to Capt. Collinson, has been courteously placed in our hands for publication:—

"Bulldog, near Rockall, Nov. 6.
"Closed at Killybeg's, Nov. 11.
"My dear Collinson,—We have nearly brought to a close about as tough a job as usually falls to the lot of the most hardworking—even of surveying ships. I have been up (in the ship) to the head of Hamilton Inlet, but South Greenland we found enveloped in an unusual amount of pack, so much so that I had to go up to Godthaab (64° north)

before I could get into any harbour. On the 29th of September I succeeded in getting into Julianahab, where I expected to find the Fox, but could obtain no intelligence whatever respecting her. Our vessel was the earliest to arrive there this season; the ice having been impenetrable. The Fox (with Capt. Allan Young, Col. Shafner and Dr. Rae on board) had not arrived at Hamilton Inlet on the 17th of September, and I fear she has been detained by ice on the east coast of Greenland, although in a letter Young left for me at Reikiavik he says he intended going first to Julianahab, to obtain an interpreter for the east coast. We have had desperate weather since the beginning of October. A gale on the 6th of October almost crippled us; we lost two boats, had our bowsprit snapped off by a sea, but as the gommomg held it fast, he has since been 'righted,' and at least looks shipshape. The iron tiller was also broken, and a vast deal of damage done to the sponsons, paddle-wheels, bulwarks, &c., lying to under bare poles for thirty hours, alect aloft, and seas coming over us below, unable to cook, &c., disagreeable enough even for a 'Polar.' To accomplish a line of soundings from Cape Farewell to Rockall, has proved rather beyond our powers at this late season, and with such continued severe weather; yet we have sounded at intervals the whole way, and I think sufficiently for ordinary purposes. South-west of Iceland, where we expected 2,000 fathoms, we only found 748 fathoms, and in 1,260 fathoms we brought up a living starfish! I tried in July, August, September, and October, yet could not approach Cape Farewell from the south-west, within forty-five miles, the intermediate space being close pack; but at the same time the present is such a bad year that the Danes in Greenland say they have not had one like it for nearly thirty years. It has been very favourable in Labrador, and very little ice seen there. In Iceland also, the summer has been very fine. We have had much more ice work than I expected, and the ship has suffered accordingly; paddle-arms bent, cutwater chafed away, and copper bolts standing out; the ship rolls very heavily, and is now quite eager for a good caulking. I think we have done our work well; at least we have done all we can. Instead of a deep channel leading into Hamilton Inlet, I doubt if forty-five fathoms can be carried inside the outer islands, and would reduce the width of the main channel to about five miles, and there is an exterior bank along that part of the coast, having between 100 and 200 fathoms water on it. * I have completed the soundings across to Rockall, but they are at long intervals, and not as straight in line as they would have been under more favourable circumstances of weather. I obtained deep water again inside of the Rockall Bank, 1,310 fathoms about mid-way. * The same south-east wind is still blowing which has scarcely ceased since the 18th of October.—Most sincerely yours,

"F. L. M'CLINTOCK, R.N."

CHANGE OF CLIMATE.

Royal Observatory, Greenwich, Nov. 3.
In a late number of the *Athenæum*, a Correspondent requested that I would state how far it might be supposed that the actions of external bodies upon the earth would affect, either the position of the axis of rotation within the earth itself, or the direction of the earth's axis of rotation in respect of inclination to its orbit round the sun, so as to produce a change of climate on any part of the earth. The paragraph escaped my notice at the time of publication, or I should have immediately offered the best answer which I am able to give.

1. In regard to the position of the axis of rotation within the earth itself, the answer is very simple. All investigators have agreed in the conclusion that the external actions (of which only those of the sun and the moon are sensible, that of the moon being much the larger), which produce those changes, in space, of the direction of the earth's axis which are known by the names of "precession" and "nutation," do not produce any change of position of the earth's axis within the earth itself.

2. In regard to the inclination of the earth's axis of rotation to the plane of its orbit round the sun, the answer is not so simple. This inclination will be affected, both by change of the direction of the earth's axis in space, and by change of the position of the earth's orbit round the sun. Now, if the plane of the earth's orbit were unmoved, the earth's axis, though constantly changing its direction in space, would so change its direction that its inclination to the plane of the earth's orbit would not vary. Its motion would be exactly similar to that of a common peg-top, which (until the conditions of its motion are seriously modified by friction) reels round, preserving sensibly the same inclination to the plane of the floor. [There is this difference only, arising from a difference of mechanical actions which is perfectly understood, that the peg-top reels round in the same direction in which it rotates; whereas the earth reels round in the direction opposite to that in which it rotates.]

But the plane of the earth's orbit is not absolutely unmoved. The minute actions of the planets, though unable to produce any sensible change in the direction of the earth's axis, are able to produce a sensible change in the plane in which the earth's annual revolution round the sun is performed. In consequence of this change, the angle of inclination between the equator and the ecliptic is at present slowly diminishing: not by the equator's approach to the ecliptic, but by the ecliptic's approach to the equator. Upon the earth's surface, the two tropics are at present approaching the equator, and the arctic and antarctic circles are approaching their respective poles, each at the rate of forty-five feet annually.

But this change is not continuous. The same theory, which explains how the action of the planets produces the shift of position of the plane of the earth's orbit, shows also that the movement of the plane is oscillatory, and that after many years it will return and will repass its present position. It shows more: in consequence of the reeling round of the earth's axis at any instant having respect, not to any invariable plane, but to the plane of the earth's orbit for the time being, the ultimate amount of the change of inclination of the ecliptic to the equator will not be quite the same as it would have been if precession were always the same as it is now, but will be somewhat less.

The general result of all these considerations is, that the complete change of the angle of inclination of the ecliptic to the earth's equator can scarcely exceed two degrees: a change which is totally inadequate to explain the apparent alterations of climate that introduced this discussion, and which would scarcely affect, to a discoverable degree, any physiological phenomena, animal or vegetable.

G. B. AIRY.

THE WEATHER.

Board of Trade, Nov. 12.

AN alteration in the words on scales of barometers having been suggested, and daily tables of weather having been lately published, respecting which various questions have arisen,—may I, as the person responsible for them, venture now to submit a few brief remarks on the subjects of these alterations and "Weather Tables."

1. As it is impossible to have many words on a barometer scale that may be read easily, without a lens, my aim has been to condense the purport of few words, most wanted, in a systematic manner, as notes advertising to instructions elsewhere, and of general application.

2. By comparison with the meteorological reports now published daily, one may ascertain the state of a barometer, aneroid, or syphonometer, or elevation above the sea level, by comparisons made between eight and nine in the morning, with two or three of the observations published, for the same time, and for places near, but on different sides.

3. It is unnecessary to draw general attention to the use of such a continuous, uniform and simultaneous series of observations as are available in these tables; but to practical seafaring members of our very maritime community—to pilots and fishermen, especially, who may possess weather-glasses and may take this easy method of verify-

ing them while studying the weather with these daily reports, they should be found invaluable.

4. Aneroids are now made more portable, so that a pilot or chief boatman may carry one in his pocket, as a railway-guard carries his timekeeper; and, thus provided, pilots cruising for expected ships would be able to caution strangers arriving, if bad weather were impending, or give warning to coasters or fishing boats.

5. Harbours of refuge, however excellent and important, are not always accessible even when most wanted, as in snow, rain or darkness, when neither land, nor buoy, nor even a lighthouse-light can be seen.

6. Not only do these daily statements of weather and indications of accurate instruments show, to all who are sufficiently interested to compare them day by day (aided perhaps by a map with wind-markers), the present and recently past character of the weather generally, and in many specified places,—but they enable one to foresee the probable nature of wind and weather, during the next day or two, even the next few following days.

7. Recent comparisons of accumulated facts have induced the conclusion that winds move in parallel currents, or circulate around a central area: and that whether the extension of such movement or circulation be immense, as between the tropics and the polar regions, or whether it be small even as the dust-whirl, the laws of circulation, or gyration,* are uniform, except in very rare and limited cases.

8. When movements of the atmosphere, such as those of the perennial trade-winds, or the very prevalent westerly winds, or "anti-trades,"† are on the largest scale, the wind appears, at any one place, to move in straight lines, owing to the really circular arc having so little curvature; but when circulation is comparatively limited, as in a cyclone, rapid changes in the wind's direction are obvious to every observer.

9. When such movements are not horizontal, but inclined to the surface, more or less, perhaps nearly vertical, or partaking of varied directions, they are exceedingly difficult to trace, except by upper clouds seen crossing heavenly bodies, or by visits to high mountains, or by examining "dust"‡ (so called) carried from far distant places through the higher regions of our atmosphere.

10. Nevertheless, it appears from the facts ascertained, that the current—from polar regions—tends upward when intermediate between the tropics, and then as a tropical current, eastward,—while the lower or polar movement is southward, and, apparently, westward. Apparently, because it is caused by the earth turning towards the east; not by its own inclination or impulse, which is solely southerly. Near the equator it has almost acquired that equatorial, rather than centrifugal impetus, which, as it rises into an upper region, causes it to move eastward while returning towards the pole, but losing this impulse as it approaches that centre.

11. This circulation, therefore, closely followed out, is similar to that of all the smaller cyclonic motions (ellipses?) against watch-hands in north latitude, with the hands of a watch in the southern hemisphere.

12. A practical, important and hitherto unnoticed consequence of these facts is, that lines drawn on a map, at right angles to the right (left in south latitude) of the wind's direction towards any one facing it, all tend more or less toward the central area (whether oval, elliptic or circular), around which there is then a movement of circulation, more or less varying; and, therefore, that a fair average of such lines of direction (radii), drawn from various stations, will show (where they intersect each other most nearly) the approximate centre of such general circulation, which even thus roughly ascertained, may enable any person acquainted with cyclonology, to complete the circles on paper—show how the wind is then blowing, its probable relative strength at any parts around them, and over what countries or coasts the central part of such circulation will probably pass.

13. Having this knowledge, it immediately fol-

lows, that telegraphic warning may be sent in any direction reached by the wire, and that, occasionally, on the occurrence of very ominous signs, barometric and other—including always those of the heavens—such cautions may be given before storms, as will tend to diminish the risks, and loss of life, so frequent on our exposed and tempestuous shores.

14. It has been proved that storms, indeed all the greater circulations of atmosphere, between the tropics and the polar regions, have an eastward motion, bodily, while circulating around a central area.

15. This universal motion (however irregular, or modified, in some few localities, by exceptional and minor causes) is independent of the regular circulation above mentioned, which, when compressed by the earth's surface, or otherwise, has the effect of movements like the "parallel currents," as first spoken of by Duvé. These circulations of the polar and tropical currents, with their attendant peculiarities of dry, cold and heavy air, or moist, warm and light air, raising or lowering the barometer, as they pass over any country, have probably caused the idea of "atmospheric waves" corresponding to barometrical oscillations, as well as to the "gyrations" of wind, so well elucidated by that meteorologist.

16. Such prolonged and excessively broad currents are always flowing, in nearly opposite directions, if side by side near the earth's surface, or parallel; but, if overlapping, or entirely superposed, crossing in various directions, and more or less impinging on or intermingling with each other. These greater currents, incessantly in motion, occasion by their eddies the minor movements of cyclones, successive, and perhaps numerous—one cyclone following, impinging on or counteracting another, more or less, and thus causing those complicated changes of wind, sudden shifts and apparent contradictions of the general law, which have so baffled some investigations, and have caused doubts as to the reliability and universality of the laws of storms.

17. While these normal polar and tropical currents are respectively moving towards wide inter-tropical regions, and toward those very limited spaces around the poles of our world, they have, as has been stated, a general movement, in mass, laterally, towards the east.

18. The body of air raised (rarefied by warmth, loaded with vapour, and expanded) around the whole globe, about its equatorial bulk, is vastly greater than the aggregate of cold, dry, condensed and heavy air in the polar regions. This equatorial mass of air, around the world, has acquired a temporary impulse eastward with nearly the velocity of rotation in that zone; but prevented by gravitation from rising above a certain distance, pressed on by air in motion below (or behind), toward either pole it must go, to equilibrate the atmosphere.

19. While moving toward the pole, retaining for a time, though gradually losing, its acquired eastward motion, which is continued only till the momentum due to its weight and velocity fails in effect towards the polar circles—there must be a continual impact, a constant impulsion from the westward against the polar current laterally, as it is drawn towards, and after the "sub-solar" rising part of the atmosphere.

20. The polar current has no lateral impulse of its own: it is drawn towards the west, in appearance only, because the earth's surface has a greater rotatory velocity eastward than the polar current, proportionally to its approach to the equator; while, on the other hand, that current is gradually acquiring equatorial motion.

21. Therefore the sensible effect on the whole system of circulation, must be continual easterly progression, a general motion of the atmosphere towards the east, even in the lower (perennial) trade-winds, where its motion is only less different from that of the earth's surface, than it is in higher latitudes.

22. The continuous impulse of the tropical current eastward, while that of the polar stream is solely southward, in itself, seems to be the cause of that (almost?) universal law of gyration—against watch-hands in north latitude, with them in the

* Duvé. † Herschel. ‡ Ashes, or Infusoria.

Southern Hemisphere—which is now generally recognized, though, as far as I am aware, it has not been hitherto explained, or accounted for generally.

23. The normal state of our atmosphere appears to be a regular alternation, or circulation, of currents between polar and tropical regions,—the polar advancing along the earth's surface,—the return current above at higher elevations.

24. Sometimes for weeks together, a polar current prevails—excessively broad—many thousand miles in width, and in latitude reaching from icy regions through the perennial "trade-winds" quite to the sub-solar zone. The more marked characteristics of this current, where it does not blow over an expanse of comparatively warm ocean, are relative cold, dryness and heaviness, with positive electricity.

25. During such a normal condition of atmosphere the return, or tropical current, passing above, is only made evident to us by light upper clouds seen crossing heavenly bodies, and by the evidence of feeling, at high elevations, on mountains or in balloons.

26. At other times, and by far the more prevalent, there is a more or less conflicting alternation, along the earth's surface, or in the upper air, of these great principal currents, in such a variety of proportion and combination, that observers, however careful and discriminating, cannot be otherwise than perplexed until more is ascertained, not only of the mechanical, but the chemical and electrical laws of the atmosphere. With the tropical current there is little, if any, positive electricity manifested in the air. Sometimes, and particularly with moist deposit, there is negative electricity in a greater or less degree.

27. Part of the tropical current descends, between the latitudes of 20 and 35 degrees, turns towards the equator and combines with the perennial or the periodical winds. Part flows on towards the polar region, invariably coming down, or descending towards the earth's surface, wherever the polar current fails; and then, having obtained access, it increases in breadth and strength till a revival of the polar element enables it to turn, overcome and eventually displace its usurping antagonist.

28. As the polar current diminishes, or fails, gradually, while moving southward, and as the first descent of the tropical stream is more or less from the westward, the feeble extremities of the polar current are turned to the eastward, and, as they become combined with the advancing tropical stream, turn actually northward till lost—thus causing a rotatory movement, against watch-hands—a movement as constant in the northern hemisphere as its analogous motion, in the contrary direction, is general in southern latitudes.

29. When the polar current recovers energy, being recruited from far remote sources, it usually presses suddenly and violently against the polar side of the tropical current, which is flowing from the southward and westward, making it diverge in direction by curving away from the place of most pressure, and thus increasing the tendency to circulate, as above mentioned, in one direction rather than another. These currents combine, or mix, variously, in nature as well as in direction. There may be also an electrical agency, not yet ascertained and traced distinctly, though frequently indicated.

30. In conclusion, let me remark that, although these appear to be general outlines in accordance with observed facts, it ought to be borne in mind that similar features or peculiarities occur on a very small scale in some localities, and apparent exceptions or contradictions in others (such as temporary land or sea breezes, occasional gyration of a local whirlwind or waterpout, contrary to usual law); so exceptional, however, that they may truly be said to prove the *generality* of those great laws so necessary to be studied by seamen.

ROBERT FITZROY, Rear-Admiral.

SIR CHARLES FELLOWS.

A tribute is due to the memory of Sir Charles Fellows, who died on the 8th instant, in his 61st year. He was a native of Nottingham, and son of Mr. John Fellows, a banker of that city. His name has of late been less prominently before the

world of art and literature, but the services he rendered to the antiquarian world, by his discoveries in Lycia, are not likely to be forgotten. He may be said to have been the first of the modern Asiatic explorers, and by the success of his operations, to have induced others, on a larger and more efficient scale, to lay bare the wonders of Assyria, Lydia, and Halicarnassus. The Xanthian Marbles, notwithstanding the contemptible space at present assigned to them in the British Museum, will ever be the best monument to his name. Without any claims to classic attainments, or even the preparation of ordinary studies, Sir Charles Fellows, of his own accord and with his unassisted means, achieved a vast amount of material for the learned to labour upon, and induced the Government, by what he had already done, to pursue the subject under his guidance. His first expeditions to Lycia, in 1838 and 1840, were followed by two other visits, when an organized band of Government officials and skilful workmen was placed at his disposal. The result of these expeditions has long been before the public. In science Sir Charles took a very general interest. He was one of the first of the now numerous adventurers to the summit of Mont Blanc,—a narrative of which was privately printed in 1827. Even at that time he struck out a new path in ascending to the summit. His travels gave him a special position at the Geographical Society, and as a Vice-President and active member of the Council of the Royal Institution, in Albemarle-street, he paid a willing homage to science in general. The seclusion of his later years, chiefly in the pursuit of agriculture in the Isle of Wight, was varied in some degree by his active exertions towards the restoration of Carisbrook Castle, and for the establishment of a museum, in that locality, of antiquities found in Hampshire and the adjoining counties. A little work, which he recently published on the ancient coins of Lycia, contributed still further to establish the importance of a distinct Asiatic Art on those shores in early times. His collection of old watches, which contains many rarities, was commenced long before such subjects were generally cared for, and his amateur drawings, illustrative of Lord Byron's wanderings, were the natural results of early admiration, and of an interest in the writings of a poet connected with his own county. A part in the drama of the world was assigned him, and he fulfilled it thoroughly.

FOREIGN CORRESPONDENCE.

Munich, November, 1860.

THE gossip of Munich, pleased with the hasty sketch I consecrated to it in a former letter, has given me another sitting. Passing the Propylæen, the large gate that has so long been building between the Glyptothek and the buildings for the exhibition of paintings, somebody asked how long before it was to be finished. Two years, was the reply; King Ludwig, who is building it from his private purse, gives 80,000 florins a year towards his buildings, and no more; so if he builds many together, all must progress slowly. Another would prefer to finish each thing separately out of hand; but King Ludwig has a notion that when all his buildings are complete, Death, which has only been waiting for that consummation, will come and take him by the hand. Besides the Propylæen, he is engaged on some great junction canal, the idea of which came into the mind of Charlemagne,—a tempting juxtaposition for King Ludwig. But a dethroned king, who spends a sixth part of his income (he has 500,000 florins a year, of which he spends 80,000) on public buildings, is a good example, in these days of dethronements. The Grand-Duke of Tuscany, or the Grand-Duke of Modena, or the King of Naples, as the German papers still call these ejected beaules, do they give anything out of the money they have sent out of the country, or run away with themselves, towards Duomo façades, or prolongation of the Lung' Arno? King Max is also building in the street which bears his name. But his works have as yet progressed so little, that no judgment can be passed either on their architecture or their uses. No one knows for

what purpose they are to serve; the gossip of Munich is puzzled, and the King never talks of his ideas. Consequently, each one assigns a different object to the Maximilianeum, which is a great building across the end of the street, well placed on a high bank just the other side of the Isar. I suppose people have no very exalted idea of the King's capabilities, for after saying what they expect he will turn the Maximilianeum to, they add that he will probably fail.

I had the pleasure, a few days since, of seeing my face reflected in some of the silver mirrors invented by Liebig, in which silver is substituted for quicksilver. The Apostle says, that man looks at his face in the glass, "and goeth his way, and straightway forgetteth what manner of man he was." I presume the bigots of Munich, who are already on no good terms with Liebig, will quote this passage against his mirrors, just as, of old, Joshua's *rencontre* with the Sun was quoted against Galileo. After seeing oneself in Liebig's new glasses, if one forgets oneself, one does not forget the reflexion. They throw out such splendid clear light, that you see yourself from the further end of the room, with as much distinctness as if you were standing close,—and when one is newly hung up against the wall, it seems like an additional window. I know not whether science in England has pronounced herself on them or not, favourably or unfavourably; but here I have heard of no objections on the score of higher price or less durability, and I have seen sufficiently good results. A lady said, it was quite a pleasure to look at herself in them, and I believe if they were hung up in rooms, they would afford a capital excuse for people looking oftener into the glass than now. E. W.

OUR WEEKLY GOSSIP.

Mr. Murray's Annual Trade Sale took place on Thursday evening. The attendance was unusually large, and the sale of the new books excellent. Of Mr. Hepworth Dixon's 'The Personal History of Lord Bacon,' 1,400 copies were sold,—of Mr. Motley's 'History of the Netherlands,' 2,950 copies,—of Sir Francis B. Head's 'The Horse and his Rider,' 1,400 copies,—of 'The Diary and Correspondence of Lord Colchester,' 500 copies,—of the new edition of 'The Works of Pope,' 700 copies,—of Mr. Forster's 'Debates on the Grand Remonstrance,' 650 copies,—of General Wilson's 'Diary,' 1,000 copies,—of Capt. Forbes's 'Iceland,' 1,360 copies,—of Mr. Marryat's 'Jutland,' 1,100 copies,—of Mr. Farrar's 'Origin of Language,' 900 copies,—and of Mr. Gouger's 'Imprisonment in Burmah,' 700 copies. The sale of reprints and new editions was unusually large.

The Council of the Royal Society have awarded the medals at their disposal as follows:—The Copley Medal to Prof. Robert Wilhelm Bunsen, of Heidelberg, for Mem. R.S., for his Researches on Cacodyl, Gaseous Analysis, the Voltaic Phenomena of Iceland, and other researches. A Royal Medal to Mr. William Fairbairn, F.R.S., for his various Experimental Inquiries on the Properties of the Materials employed in Mechanical Construction, contained in the *Philosophical Transactions* and in the publications of other Scientific Societies; and a Royal Medal to Dr. Augustus Waller, F.R.S., for his investigations into the Anatomy and Physiology of the Nervous System, and for the introduction of a valuable method of conducting such investigations. The Rumford Medal was awarded to Prof. James Clerk Maxwell, for his Researches on the Composition of Colours, and other optical papers.

Capt. Burton, the famous African traveller, has arrived at Salt Lake City, the capital of the Mormons. He is travelling through the prairies and preparing to pass the Rocky Mountains as a mere amusement and relaxation! His health, we are glad to hear, has improved.

The new planet recently discovered at Berlin has been named Erato, by M. Encke.

Mr. Edward Barry writes:—

"1, Old Palace Yard, Westminster, Nov. 14.
"In your description, last week, of the new National Schools, about to be opened in Endell Street, St. Giles's, you state that the outlay has reached upwards of 11,000£. Will you allow me

to state site and tract for

The place. elected resigns with tion the inquiry courtes Under number all this one will and be appointed. But of new L. letter correspond having the le ences the wo that it into a public with the li reason selves. A s of Art Schar forty-y. Westa very t near I studie ment In the mingl resort were i whose times. wand and B spoils served Battle in 181 which great with of Se of Sch atten the p under soon The lithog work Owen Geolo speci main the r in i perio old I take o which exten of th from Cove Burd hall, His subje insep and he h A Park

to state that this sum includes the purchase of the site and other expenses, and that the builder's contract for the erection of the schools is under 7,000*l*.

"THE ARCHITECT."

The Bodleian has got the right man in the right place. The Rev. H. O. Coxe has been unanimously elected to the post of Librarian, vacant by the resignation of Dr. Bandinel. Mr. Coxe will carry with him into his honourable but responsible position the good wishes of a large circle of literary inquirers, who owe so much to his kindness and courtesy during the many years he has been the Under-Librarian. The Bodleian possesses such numerous and important treasures, it is above all things desirable that its chief officer should be one who can appreciate the labours of the scholar, and be anxious to assist them. In this respect, the appointment is one of great hope for the public. But one word as to the duty the public owe the new Librarian. We happened lately to see a polite letter written some years ago by Dr. Bandinel to a correspondent, apologizing for pressure of business having prevented him attending to the subject of the letter sooner; and then followed some references and extracts from MSS. that must have cost the worthy Doctor no small trouble. Now we hold that it is no part of a librarian's business to enter into researches for other people. As far as the public out of Oxford are concerned, his duty ends with providing them with efficient catalogues of the library's treasures, and giving them every reasonable facility for making researches for themselves.

A steady and indefatigable labourer in the field of Art has just been taken away from us. George Scharf, a German by birth, but resident in England forty-four years, died at his son's apartments in Westminster, on Sunday the 11th inst., after a very tedious illness. He was born at Mainburg, near Munich, in 1788; and pursued his academic studies in that city long before the High-Art movement caused such revolutions under King Ludwig. In those days "Old Max" was on the throne, and mingled freely in the markets and places of public resort with the humblest of his subjects. Many were the anecdotes which the old Bavarian artist whose death we now record could tell of those times. The desire of travel seized him, and he wandered at an eventful period through France and Flanders: studied at Paris when all the great spoils of Italy were gathered under one roof—served in the British Army at the period of the Battle of Waterloo, and made his way to England in 1816. On his arrival in London, the knowledge which he possessed of the art of lithography excited great interest. He had brought the experience with him from Munich, having been a countryman of Senefelder, the original inventor. The name of Scharf is connected with some of the very earliest attempts at drawing on stone in this country; and the printing-presses of Moser and Hullmandel, under the patronage of the late Mr. Charles Stokes, soon brought the art to comparative perfection. The scientific world was the first to avail itself of lithography for purposes of illustration; and the works of Dr. Buckland, Prof. Sedgwick, Prof. Owen, Mr. Clift, and the Transactions of the Geological Society contain some of the earliest specimens. From this period Scharf's pencil was mainly directed to a stone surface, and to the representation of natural-history subjects. But his interest in other branches led him at early periods of the morning to visit different parts of old London where improvements were expected to take place, and to secure views of those buildings which were about to be demolished. This series, extending from 1820 to 1851, afford minute records of the metropolis of the last century. Engravings from his paintings of the Westminster election in Covent Garden Market, at the time of Sir Francis Burdett, and of the Lord Mayor's feast in Guildhall, had extensive circulation on the Continent. His painted diagrams of scientific and antiquarian subjects were unrivalled; and his name will remain inseparably associated with artistic skill, fidelity and unremitting zeal in the execution of whatever he had undertaken.

Among the deaths of the week is that of Mr. Parker, son of the eminent publisher, and himself,

for several years past, an assistant in his father's business. Mr. Parker possessed learning and literary ability. He was a member of some of our antiquarian societies; and of late years, it is understood, that he had a considerable share in the management of *Fraser's Magazine*.

Dr. Bree writes:—

"In your very able review of my book, on 'Species not Transmutable,' there is an error into which you have been led, with others, by my own carelessness. In my work on 'The Birds of Europe,' the proprietor requested me only to mark extracts at the beginning and end, and I have adopted the same plan in my late work. This is, I grant, objectionable, as shown in the present instance, for the passage you quote at the end of the review, 'I cannot conclude, &c.,' is part of a rather long, very well-written paper by a friend of Archbishop Whately in the *Spectator*. I however quite indorse the opinions expressed, though they are written much better than I could have done myself. I see that the *Leader*, in a mystical and rather abusive review, has fallen into the same mistake.—I am, &c., C. R. BREE, M.D."

We have only to print this note from Miss Freer, omitting the words of compliment to ourselves:—

"November 14.
"I fear that I am 'the Authoress' whom your correspondent at Simancas accuses of the disingenuous act of appropriating without due acknowledgment, from the admirable Collection of Spanish Historical Documents, edited by Navarrete and others. I have never availed myself of extracts from the Documentos Ineditos, or from the works of M. Gachard, without indicating the source of such statement. Your correspondent does not appear to be aware that a considerable portion of the papers contained in the Archives de Simancas was sent to Paris during the occupation of Spain by the French, and that many of these papers are now accessible to the public at the Archives de France, ou de l'Empire. Some portfolios of these papers were given back to the Spanish Government in 1815, I believe; but the greater portion—in fact all the spoil relating to the *History of France*—was retained, and can be seen by your correspondent on his demand. These papers do not extend beyond the year 1580. From this source, therefore, I have derived many valuable Spanish documents for my French Histories previously inedited: these papers, at my request, having been transcribed for me under the able supervision of M. Louis Paris—a gentleman well known in French literary circles—the copies being accurate transcripts in the original Spanish. The papers are known at l'Hôtel des Archives de France, under the appellation of 'Archives de Simancas.' I am, &c.,

"MARTHA WALKER FREER."

We understand that Messrs. W. H. Smith & Son have contracted with the Directors of the Brighton Railway for the regular supply of books and journals at the various stations on that line. This change will complete Messrs. Smith & Son's network of operations for the distribution of books and papers between London and the towns on the South Coast.

We give the following note as we receive it:—

"Paris, Wednesday, Nov. 7.

"As it is my duty to remove from the minds of English critics all suspicion of false dealing on my part, I address to you, with many apologies, this brief letter. An accusation has been made by a Mr. Strauss (agent for the French Dramatic Authors' Society), setting forth that the original drama of 'The Dead Heart' is neither more nor less than a translation of 'Latude'; ou, 35 Ans de Captivité. As I had never before even heard of this drama, I at once procured several copies, one of which I take the liberty of forwarding to you. A glance through it will suffice to prove the groundless character of the charge, that could only have been made at the present time in the hope to injure my new drama (also original), which is on the eve of production. The sole similarity I can discover between 'Latude' and 'The Dead Heart' is, that in both there appears a prisoner, and of necessity a prison (the Bastille); but I presume French authors do not claim, after the fashion of Louis the 'well-

beloved,' a monopoly in that defunct horror. Living out of England, it is only by chance these malicious reports reach one. I have replied to this one at length, in the newspaper in which the calumny appeared; but, at the same time, I think it due to myself to assure those critics from whose impartial criticisms I have derived, and hope still to derive, much benefit, that, with the solitary exception of the first act of 'Joseph Chavigny' (which was suggested by a little tale of Soulié's), I have never designedly taken anything from the French. Not that I can think it wrong (if proper acknowledgment be made of the original source), to adapt foreign works of merit for the English stage, but simply that, as yet, I have not done so.—I am, &c.,

"WATTS PHILLIPS."

The Rev. John Barlow has resigned the Honorary Secretaryship of the Royal Institution, after a service of eighteen years.

Two public statues in London, after many months of delay, are upon the verge of completion. The 'Cœur de Lion' of Baron Marochetti at last occupies its pedestal in Palace Yard, and the inscription alone is wanting. Seen as the statue now is, in front of the elaborately-decorated and minutely-finished façade of the Houses of Parliament, the execution and treatment of the bronze look very coarse. When in the open air, at the time of the Hyde Park Exhibition, it had a far better effect from every point of view. Now, however, from the pavement in a line with the portico of the Lords' entrance, seen against the sky and in combination with the east end of the Abbey, St. Margaret's Church and the grand windowed gable of Westminster Hall, the effect is truly imposing and sufficient in itself alone, to compensate for whatever deficiencies may be felt at other points. The figure of Honour—holding the wreaths, at length crowns the Guards' Memorial in Waterloo Place. Her general form is graceful and the standing position well chosen for all points of view; but compared with the rest of the monument and looking at the tall mass of pedestal, the figure appears too small. When the scaffolding has been removed we shall speak with more certainty.

Messrs. Griffith & Farran publish a brilliantly illuminated little book, entitled 'The Birthday Souvenir,' the illuminations by Mr. S. Stanesby. This contains brief pieces of English poetry and short paragraphs in prose—chosen, with considerable taste and judgment. The tinting of the illustrations, which consist of prettily-designed borders, with an abundance of gilding and diversified floral ornament, is creditable to both designer and printer. The least good, unluckily, comes first—a wreath of ivy-leaves and gold wheat-ears intertwined. The drawing of the ivy-leaves is entirely false, and their colour untrue. This is the more to be regretted, because this is the only example of an unconventionalized ornament throughout the book. Where conventional forms have been adopted, the success is greater. On the whole, this will be a pleasure-giving little gift-book to those who desire such a thing.

An opinion of Heinrich Zschokke, the author of many popular books, on Louis Napoleon, reads rather curiously now. Zschokke writes to Herr von Bonstetten, thirty years ago:—"I have made a few excursions again, among others to Bad Schinznach, to the Duchess of St.-Leu. This stepdaughter of Napoleon, whom you will know better by the name of Hortense, is a clever, amiable, lively French woman. Her son, Prince Louis, the translator of my parallel, 'Napoleon and Frederic II.,' called twice and missed me each time. Thinking of the young man, I must say, what a pity for him. He would have been something on a throne. I wish the King of Denmark could adopt him."

At a recent meeting of the Société d'Encouragement, M. Jules Delanoue read a paper, the object of which was to show that the valuable discovery of the art of rendering platinum malleable has been erroneously attributed to Wollaston. According to M. Delanoue, Spanish America sent platinum to Spain in the eighteenth century; and a French chemist, named Pierre François Chabaneau, having obtained some specimens of this new metal, succeeded after various trials in converting it into

ingots. King Charles the Third, proud of the discovery having been made in his kingdom, ordered a medal of platinum to be struck in 1785, to commemorate M. Chabaneau's success, and granted him a pension. Wollaston's discovery respecting platinum was made in 1804.

"For more than a month," writes our Naples Correspondent, "our mountain has given indications of great activity, and has been more or less in a state of continual eruption. A few nights since, on returning late to my house, I observed almost a semi-circle of fires, which rose up and died away at intervals, about the foot of the cone. The fires were so many tongues of flame, at times shooting up very high. The Guide of Vesuvius has just brought me in his report, which I despatch:—'During the whole month of September the large crater continually threw out stones and ashes; and in the direction of Bosco Reale there was an accumulation of ash full three palms in depth. On the 30th of October, till about four o'clock on the morning of the 1st of November, the large crater began to make a great noise, and loud sounds, as of cannon, were heard. The cone was too small, but in the night it was enlarged by full two hundred feet, throwing out vast quantities of stone; and when the 'cannon shot' was heard, the crater shook as under the influence of an earthquake. The small crater has ceased its activity, so as not to throw out more smoke. The lava ran from the Piano delle Ginestre; it has now ceased in that direction, and runs in the direction of the Crocelle, stopping a little above the Specola.'"

Mr. HOLMAN HUNT'S Picture of 'THE FINDING of the SAVIOUR in the TEMPLE,' commenced in Jerusalem in July, 1854, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Ten till Five.—Admission, 1s.

WAR IN CHINA.—GREAT GLOBE, Leicester Square.—SITES and SCENES of the PRESENT HOSTILITIES in CHINA, and a Tour through the Celestial Empire, embracing the Gulf of Pecheli, and the Pehlo River, the Taku Forts, Peking, Canton, and the principal Cities, Ports, and Treaty Ports of the Empire; including New and Magnificent Semic Effects. Exhibited DAILY, at the GREAT GLOBE, Leicester Square.—Admission to the Museum and the whole building, One Shilling.

SCIENCE

Elements of Chemical Physics. By Josiah P. Cooke, Jun. (Boston, U.S., Little, Brown & Co.)

If we are not extensively indebted to Americans for discoveries in natural science, we are, at least, indebted to them for many excellent manuals. This may arise from the fact that those who devote themselves to science in that country are more occupied in diffusing a knowledge of its principles than in extending its boundaries. It is perhaps on this account that they become more alive to the necessities of the elementary literature in science than we are in England. Be that as it may with regard to other sciences, there is no doubt that the subject which has been taken up by Prof. Cooke is one which has been much neglected in our elementary treatises on Chemistry. The science of chemistry embraces a knowledge of the changes to which bodies are liable, and also of the changes they are capable of producing on other bodies, with a knowledge of the causes which produce these changes. Now, before such changes can be studied, it is essential that the specific properties of these bodies before they are chemically changed, should be thoroughly known. There is, in fact, no chemical knowledge without this starting-point. Yet such knowledge is not regarded as chemical knowledge. Chemistry proper does not begin till a body has undergone some essential change, or communicated this state of change to another body. All the properties which a body may present independent of chemical change are called physical. Yet these are the very properties that are changed by chemical force; hence the necessity of studying, first, the physical properties of bodies. It would, however, be expecting too much that every chemist,

previously to entering upon his own especial studies, should have to master all the great problems connected with the study of Physics. Hence a practice has sprung up amongst them of introducing into their elementary works a few remarks, more or less extended, on the principal forms and properties of matter under the influence of gravitation, motion, heat, light and electricity. Such facts and illustrations have obtained the name of Chemical Physics. These introductions in some of our older manuals have been short enough. Some of them omit light and electricity, others heat or some principal branch of inquiry into this subject; but gradually it has assumed more importance. This has been especially the case in chemical text-books intended for medical students, not only on account of the importance of the physical properties of matter in relation to chemistry, but on account of the relation of the purely physical properties of matter to the vital properties of the tissues of animals.

Another phase of inquiry which has given to the chemist and the physiologist a deeper interest in the physical properties of matter, has been that which resulted in the production of Mr. Grove's able paper 'On the Correlation of Physical Forces.' In this work he had gathered up those threads of inquiry which gave consistency to a theory of the probable identity of all the forces of nature. Motion, heat, light, electricity, chemical affinity, were but the manifestations of an ever-changing primal force. It was but a step to correlate these physical forces with the phenomena of life in plants and animals; and in gathering together the scattered facts for such a generalization, we are largely indebted to the writings of Matteucci and Carpenter.

It is, then, with much pleasure that we announce a work from America which, whilst intended for the student of chemistry, embraces, so far as it goes, a statement of the laws of chemical physics commensurate with the important aspect this branch of science has already assumed amongst original inquirers in this country and on the Continent. The present volume embraces the subjects of the general properties of matter, the three states of matter, and heat. The author proposes to treat of light, crystallography and electricity in a second volume; and on stoichiometry, or the principles of chemical classification, in a third volume.

The subjects which are brought together in this first volume, are frequently for practical purposes treated of by other authors in separate volumes. Thus, in connexion with gravitation, the subject of weight is discussed as a necessary part of the general theory, and a chapter is added on weighing and measuring, which will be found of considerable practical value to the working chemist. In the chapter on Heat, the recent researches of Regnault have been embodied, and an interesting account is given of the principal results of the observations of this great experimentalist. The whole subject also of the molecular forces acting between heterogeneous molecules, embracing the laws of the absorption of liquids and the diffusion of gases,—an inquiry of high interest to the physiologist,—is treated with great ability and judgment.

As an introduction to chemical physics, this is by far the most comprehensive work in our language. We only fear that it may be considered too extended for use in the class-room. We have, however, no doubt that it will find its way into the library of students who are ambitious of laying a secure foundation for their chemical knowledge.

SOCIETIES.

GEOGRAPHICAL.—Nov. 13.—Lord Ashburton, President, in the chair.—Capt. J. Grantham, R.E.; R. Lush, Q.C.; J. A. Lockwood, and H. Cartwright, Esqrs., were elected Fellows.—The minutes of the former Meeting having been confirmed, the Chairman said that a letter would be read from Capt. Burton, by the Secretary. It would be a matter of pleasure to all present to know that Capt. Burton was in good health. Dr. Shaw then read the following characteristic letter, which had been addressed to him by that officer:—

"Salt Lake City, Deseret, Utah Territory, Sept. 7.
"My Dear Shaw,—You'll see my whereabouts by the envelope; I reached this place about a week ago, and am living in the odour of sanctity,—a pretty strong one it is too,—apostles, prophets, 'et hoc genus omne.' In about another week I expect to start for Carson Valley and San Francisco. The road is full of Indians and other scoundrels, but I've had my hair cropped so short that my scalp is not worth having. I hope to be in San Francisco in October, and in England somewhere in November next. Can you put my whereabouts in some paper or other, and thus save me the bother of writing to all my friends? Mind I'm travelling for my health, which has suffered in Africa, enjoying the pure air of the prairies, and expecting to return in a state of renovation and perfectly ready to leave a card on Muata Yano, or any other tyrant of that kind.—Meanwhile, ever yours,
R. F. BURTON."

—The paper read was:—'Proposed Exploration in North-Western Australia under Mr. F. Gregory.'—Mr. Galton read letters from Capt. Speke, in command of the East African Expedition, conveying the gratifying intelligence that, through the kind assistance of Sir George Grey, Governor at the Cape of Good Hope, the party had been strengthened by the accession of a guard of twelve Hottentot soldiers and 3000. Admiral Keppel had conveyed the expedition in Her Majesty's steamer *Brisk* to Zanzibar.—A despatch from Sir George Grey on Mr. Chapman's and Mr. Anderson's late journeys in South Africa was read.—The President announced that subscriptions would be received at the Royal Geographical Society, 15, Whitehall Place, in aid of Consul Petherick's Expedition, to co-operate with that under Capt. Speke and Grant, *vid* Khartum and the Upper Nile.

ZOOLOGICAL.—Nov. 13.—Dr. Gray, V.P., in the chair.—Dr. Gray read a note on a new species of Tortoise, of the genus *Manouria*, from the Murray River, Australia, proposed to be called *M. affinis*. He also described the female of his *Cuculus ornatus*, and exhibited and pointed out the character of a new species of *Corallium* from Madeira, for which he suggested the name of *C. Johnstonense*.—Mr. Osbert Salvin exhibited and read a note upon some specimens of the egg of the Quésal or Long-tailed Trogon (*Pharomacrus paradiseus*), of Guatemala, transmitted to him by R. Owen, Esq., Corresponding Member of the Society.—Mr. Gould characterized a new species of *Nangaroo*, of the genus *Halmaturus*, discovered by Mr. McGillivray in North-East Australia, near Cape York, and proposed to call it *Halmaturus stigmatus*.—Mr. Gould also exhibited examples and read descriptions of the following new species of birds:—*Odontophorus melanotus*, from Ecuador; *Moho apicalis*, from the Society Islands; and *Trochus Hartlaubii*, from Western Africa.—Mr. Sclater read a paper 'On the Birds of the Falklands,' giving a list of fifty-seven species now known to occur there, and made particular reference to a valuable series of skins, recently transmitted to England from those islands by Capt. Pack.—Mr. Sclater also read a note on the Japanese Deer, living in the Society's Menagerie, which he considered probably referable to *Cervus nippon*, of Temminck.—A paper by Prof. Reinhardt, of Copenhagen, Foreign Member, 'On the Affinities of *Balaniceps*,' was read to the Meeting. Prof. Reinhardt considered the nearest ally of this bird to be the umbrella (*Scopus umbretta*).—Dr. Günther described two new species of fishes; one of which, *Pagrus bogarti*, discovered by Mr. Lowe on the coast of Portugal, was a new addition to the Fauna of Europe.—Papers were also read—by Dr. Baird,

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'On a new Entomostracan of the Genus *Etheria*,' by Mr. W. H. Pease, 'On new Marine Mollusks, from the Sandwich Islands,' and by Mr. Otto A. L. Mörch, 'On the Species of the Genus *Tenagodus*.'—Dr. Hamilton exhibited some hen pheasants (*P. colchicus*), which had partially adopted the male plumage.—Mr. Gould called attention to a kangaroo, living in the Society's Gardens, and generally considered to be *Macropus rufus*, but which he considered distinct, and for which he proposed the temporary appellation of *Macropus pictus*.—The Secretary read extracts from a letter, addressed to him by the Rev. G. Beardsworth, of Selling, Kent, giving an account of Cetaceans, mother and young (probably *Hyperoodon rostratus*), killed on the North Kentish Coast, near Whitstable, on the 29th of October.

ROYAL INSTITUTION.—General Monthly Meeting.—Nov. 5.—Sir R. L. Murchison, V.P., in the chair.—Carl Haag, Esq. was elected a Member.—The resignation (on account of ill-health) of the Rev. John Barlow, Honorary Secretary for eighteen years, was announced from the chair.

PHOTOGRAPHIC.—Nov. 6.—The Right Hon. the Lord Chief Baron, President, in the chair.—J. Scott, R. Gordon, and W. Plumtree, Esqrs., were elected Members.—The Chairman congratulated the Members on their now being enabled, by the liberality of the Council of King's College, to hold their Meetings in that institution.—Mr. Joubert exhibited specimens of his new process of photographs burnt in glass, by which means they become as indestructible as the glass itself, and formed transparencies surpassing in beauty all the ordinary glass-painting. They included some minute details of domestic scenery from negatives, by Mr. H. White, as well as an enlarged portrait of the late Douglas Jerrold, taken a few days before his death, by Dr. Diamond.—Mr. Barnes contributed a large assortment of what are termed enamelled paper photographs.—Mr. Silvy presented, by the hands of the President, a copy of the 'Manuscript Störza,' being a fac-simile of the original in the possession of the Marquis D'Azeglio.—The Secretary read a communication from Mr. Rothwell, on the apparently incorrect perspective of photographic pictures.—Mr. Malone briefly addressed the Meeting on printing by means of electric light, and exhibited specimens which he had been enabled to produce through the kindness of Mr. Gassiot and Mr. DelaRue, they having lent him the needful expensive apparatus. Mr. Malone observed that, although somewhat costly, he believed that electricity might be often used with much advantage where it was requisite to produce photographs in dull weather, and the light of day could not be available.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—Anatomy, Mr. Partridge.
TUES. Architects, 8.—Criminal Returns, 1854-5, Reformatories, Mr. Baker.
WED. Engineers, 8.—River Orwell and Ipswich, Mr. Hurwood.
THURS. Meteorological, 7.
FRI. Society of Literature, 8.
SAT. Society of Arts, 8.
SUNDAY. Geological, 8.—Geology of Bolivia, &c., Mr. Forbes.
THURS. Royal, 8.—Curvature of Indian Arc, Archdeacon Pratt; Physiological Anatomy of Lungs, Dr. Beale.
FRI. Antiquaries, 8.
SAT. Philologists, 8.
SUNDAY. Royal, 4.—Anniversary Meeting.

FINE ARTS

NEW PICTURES AT SOUTH KENSINGTON.

THE recent addition of four new pictures to the Gallery at South Kensington, being loans from Mr. James Bell, brother of the late Jacob Bell, affords an opportunity of introducing the general question as to how far it is desirable that the curators of a national gallery—which is especially dedicated to the use of Art-students, and intended for the public education in Art—should be granted powers by which they may decline such portions of collections offered to the public by generous individuals, as may seem to them unsuitable to the public use. The Trustees of the National Gallery have power to sell inferior pictures which may come in a lump with better works when purchased, and this authority has been more than once exercised; but when several pro-

ductions, otherwise excellent in themselves, but unequal to the standard required for admission to a national collection, are combined with others of the highest value, what is the Board, Council, Curator—or whatever the authority may consist of—to do?

The difficulty must have been felt sorely in Trafalgar Square, when the late Miss Jane Clark bequeathed that unworthy specimen of sentimental clap-trap, called 'The Blind Beggar.' The mischief such things may do is incalculable. Proof of its working is to be found in the number of copies made by the tyros among the students, as quoted in the last Blue-Book on the National Collection, and transferred to our columns. The disgust of the Curator may be conceived when it turned out that this wretched picture had absolutely displaced the 'Gevartius,' by Vandike, of yore the favourite, from its adaptability as a study for portrait-painting. To think that Dyckmans had been preferred to Titian, Raphael, Correggio, or Veronese, to say nothing of the early men, must have brought amazement and distress to his mind. Indeed, it is significant of ill. Why, even Guido, with all his 'airs,' were a better model than this varnished Dutchman; whereas it turned out that Dyckmans had given rise to fourteen copies, the 'Gevartius,' nine; Cuypp's famous landscape, seven; and Correggio's 'Venus, Mercury and Cupid,' only four. This is an extreme case; but it shows the matter to be calling for attention.

In examining the recent additions to the collection at South Kensington, we shall briefly indicate a few of them, otherwise meritorious, which do not appear to us worthy of their position. The four pictures named above, which we of course exclude from the objectionable list, are—one, by Mr. E. W. Cooke, a marine subject, exhibiting the usual qualities of the artist's works; an admirable painting by Collins, in his best and solidest manner, styled *Emigration*: four oval sketches, in one frame, by Mr. Frith, among which the popular 'Sherry, Sir!' is to be observed; and a less important work. Mr. Mulready has also lent four drawings in water-colour, by himself—first, a sketch of *The Disobedient Prophet*, where there is a fine specimen of skilful drawing from the nude in the figure prostrate before the lion, which animal is 'something like a lion,' far other than the usual miserable attempts at the king of beasts; second, *Ariel misleading the Mariners*, which is very fanciful and spirited. The others are of less importance, though most excellent.

The Ellison Gift consists of fifty-one drawings, to which fifty more are to be added at the death of Mrs. Ellison. She has expressed a wish, contrary to that of Mr. Sheepshanks, that these works should not be exhibited on Sundays. Those we have to notice are, *On the Hamaze, Plymouth* (No. 528), by Mr. S. P. Jackson. Here the water needs the lucidity which is never absent in nature under any effect, with regard to the remainder of the study; this is weak, so as to render it hardly up to the mark of a national picture. In *Towing a Disabled Vessel* (529), by the same, a similar want of profound study is felt. The sea is glassy and hard—does not truly tell of the sky it reflects; the reflection of the buoy in front is untrue, and the buoy has no solidity. The sky is hard and opaque.—Mr. S. Palmer's *Going to Sea* (538) is a work of a different class, because at once powerfully painted, truthful and poetic. From the shore, in a deep cove, a boat is putting off; a sailor waves farewell to his friends; a sunset dusky with purple masses of clouds above. The sky fades from fiery gold and orange, through pale and subtle green to dull grey in the zenith of coming night. The sea is truly fine. Right in the west the needle rocks of the promontory are burning softly in the light.—Surely *Young Thornhill introducing himself to the Primrose Family* (550), by J. M. Wright, with its tame design and feeble execution, cannot be put before the public and the student as an example of Art.—Nor is Mr. Louis Haghe's *Revolt at Louvain* (521), with its cork-like architecture and stiff architectonic figures, worthy of the artist or its position. The same artist's drawing—*A Guard-Room* (522), is even more conventional and hard.—Mr. J. F. Lewis, A.R.A., has a

Study of a Fox (531), which, as a sketch, is effective, characteristic and valuable. By the same is *A Halt in the Desert* (532), a good specimen of the artist, where we find his somewhat unsubstantial camels and their drivers. The minuteness, keenness and clear precision of drawing are marvelous; these qualities are, however, carried a little too far in the sacrifice of tenderness of colour and breadth of effect. With all deference to the artist, we venture to say that the Arabs are not too Eastern.—A dingy study by Mr. Leitch, *A Scene in the Highlands* (530), is positively an inferior work, not fit for a model.—Mr. F. Tayler's *The Otter-Hounds* (544) is both weak and chummy, and exhibits very little canine character, either in expression or hide-drawing. It is completely devoid of colour and tone; what artistic merit it possesses we cannot discover,—at least such as could deserve a place here, be it understood, which is a very different thing from one on the walls of an ordinary exhibition-room.—De Wint's drawing, *The Cricketers* (515), is in the good old English water-colour style, at once broad, rich in colour, effective and soft. A sunny haze that is both agreeable and true to nature, as far as it goes, a broad meadow with men at play, steeped in the cool, evening shade, and the rosy, fading hill-slopes above, are interesting as an example of a contemporary of Turner's work, and seem to show some of his influence. There was eight years' difference in their ages, and Turner began to flourish when De Wint began to draw. *Nottingham* (516), by the same artist, is effective, broad and telling in clearness, without hardness. Here are the great stretches of the level meadows in front of the town, its red roofs lying in that soft sunlight De Wint delighted in so heartily, and the bright windings of the river that seem to loiter from tree to tree.—We have no space for more than merely to designate Nos. 517 and 328—*Walton-on-Thames and A Landscape, River Scene, with Cattle*—the last one of the purchases for the nation made by the Department: a collection which is being formed with great judgment and most happy taste, mainly, we believe, by Mr. Redgrave, Art-Superintendent.

Copley Fielding's *Vale of Irthing* (518) is not unlike the works of De Wint in handling, but better in colour. We see down the broad valley through 'zones of light and shadow,' lying upon belts of trees and far-off meadows; a bright light in the west. Allowing for the low key in which it is wrought—a characteristic of the painter's time—this is a fine specimen of English Art. Very different in effect, but equally English, is the same painter's *The South Downs* (591), showing, treated with much greyness and tenuity of colour, the broad rolling Downs of the South, with a slow mist creeping between them, and deep-blue level land in the distance,—a mill on the crest of the Downs standing half lost in the light.—Mr. F. MacKenzie's *Lincoln, from the Cloisters* (534), shows a sky which, despite much hardness, holds light in itself. The treatment of the central tower, from want of warmth and variety of colour, is unsuccessful. At the end of the transept the magnificent rose-window comes well from the clever management of the reflexion on the glass, and deep transparency of the shadows cast by the great buttresses. In this respect the sombre chill in which the cloisters beneath lie, is admirable. Turner's *Warkworth Castle* (547) is a well-known work. A roll of sun-lighted clouds comes up the valley from the dim evening land below; the river rolls slowly and sombrely along at the foot of the cliff, surmounted by the castle that takes the last sunlight. A quiet, telling drawing, that produces its effect more upon close examination and study than at once. Observe the deep indigo tints of the stream where it issues between the rocks and the cloud-painting in mid-distance, to see what Turner could do with nature. *Hornby Castle, Lancashire* (58), is one of the Sheepshanks Gift: an early work, probably made for engraving, and has often been described before. We prefer the former by a great deal: it is the gem of the Ellison Gift.

A contrasted work to these last is that by Mr. Carl Haag *In the Sabine Hills, Figures at a Shrine* (520), being sharp, brilliant and clear, wanting solid colour and variety of tint. We are glad to

see four drawings by John Varley, Nos. 381, 436, 437 and 548: the first three are national purchases; excellent, but not quite equal to the last, belonging to the Ellison Gift.—*Landscape Composition*; this, with vigorous tone and good colour, got by constant reference to nature, is a specimen of English classicism. It differs from that of Claude and the French classicists in being more natural, in colour especially; and, to our minds, is more poetical. It deserves better than to be hung so high. Compared with most of the living, and all the dead artists, whose works are here, Mr. T. S. Cooper's two drawings—*Cows, in a Landscape* (518), and *Sheep, in a Landscape* (514)—are feeble, colourless and poor, the latter remarkably so; both exhibit considerable knowledge of animal life, in which respect the first is the better. By David Cox are four drawings: *Beauvais* (163), *The Belated Traveller* (384), *Landscape, with Bridge* (429) and *A Cornfield* (512). The last only given by Mrs. Ellison, a specimen of the great artist's earlier style,—clear, bright and deep. 'Beauvais' is an admirable view of a street in the old town, and 'A Cornfield' is characteristic; but 'The Belated Traveller' pleases us best: darkness is coming over a wide moor; a traveller rides fast along a lonely road, to be swallowed up in the gloom of an avenue of starved and wind-tortured trees. Let the student observe the moorland distance, the clouds above, for form and impressiveness, and the whole for poetic feeling. Belonging to the national collection is an interesting picture by Joshua Wallis—*A Frosty Morning* (464): a red-hot sun looking over a snowy landscape; the sky surrounding the sun a triumph of execution and natural rendering. With such artists as this no one need wonder at the prevalence of realism in modern painting; the only marvel is, that everything else was or is tolerated for a moment. Less positively realistic, but very noble and effective in its subdued richness, is another landscape of the old school, by John Bryne (a national purchase), *The Ferry at Twickenham* (434), which in its sweet sobriety of hues is like a dream of peace; air, water, sky, the distant church-towers, the cattle that loiter in the water, all make a picture the visitor should look at with gratitude.—*Rochester* (431), by Joseph Nash, view near the keep, is rough but effective.—Belonging to the Sheepshanks Gift are Nos. 12, 13, 14. First, by Collins, *Four Sketches*, in one frame, of landscapes, are exquisitely clever, clear, English, and delightful for artistic power with magic touches. The second, *The River Side*, is a good specimen of the same painter. The third, *A Street in Naples*, pleases us less.—*Calais Harbour* (541), by Mr. T. S. Robins (Ellison Gift), is good both in treatment of form and colour: the sea lapping freshly, with its little rounded wavelets—grey-white in tint, tells admirably.

To complete our notices of the Landscapes, we may briefly observe and call the visitor's attention to the works of George Barrett, Nos. 154, 435 and 501; the best is the first, *Market Garden at Chelsea*,—No. 480, by Mr. F. Danby, *On the Avon, near Bristol*,—Mr. Davidson's excellent landscape, richer in colour than his wont, *On the Hill, near St. Leonard's* (453),—*Glenear* (174), by Mr. Dyce.—Two drawings by Turner's friend, Girtin, *View on the Wharfe* (380) and *Rivault Abbey, Yorkshire* (499), both of which deserve especial study and minute comparison with other works of the time,—John Martin's well-known study called *Richmond Park* (535),—*Bamborough Castle*, by Needfield (536),—two drawings by Paul Sandby (383, 554),—two by Mr. C. Stanfield, R.A. (188, 543),—an interesting work by F. Stevens, *Cottage in a Landscape* (441), which may be marked for the history of water-colour painting.

Among the figure-pictures, let attention be given to six of Mr. W. Hunt's drawings, not the best, we know, but very charming nevertheless: *A Brown Study* (526), (Ellison Gift), a Negro boy working out an arithmetical problem,—*The Monk* (524), (Ellison), shows some good colour in the book he bears and his warm gown, to say nothing of the character of the head,—*A Boy and Goat* (341) will well reward study.—Mr. G. Cattermole's *The Raising of Lazarus* (504) is an example of what a picture of that subject

should not contain rather than what it should, and so may be useful. There is not a Jew amongst the groups; the dresses are preposterous, the colours bricky, and actions theatrical to the last degree. A better and more characteristic study, far more fit for its position, is the same artist's *The Armourer's Tale* (508), an old armourer telling a legend of war to two lovers. This is full of his dramatic suggestiveness and romance of incident. This painter has five other drawings here, all of the Ellison Gift.—Mr. Carl Werner's *Treasures of Science* (549), an old gentleman seated in a study, surrounded with stuffed birds, &c.,—by the way, he himself looks somewhat like a stuffed bird, so lifeless is he,—shows some fine treatment of the polished-oak wainscoting of the room.

We may, in conclusion, call attention to Barry's *Adam and Eve*, lent by the Society of Arts; and also to the recent addition of Sir E. Landseer's sketch for one of the summer-house pictures at Buckingham Palace; the subject being *The Defeat of Comus*.

FINE-ART GOSSIP.—A general meeting of the Members of the Royal Academy is called for Wednesday evening, November 21st, for the purpose of electing a Member, in the room of the late Sir Charles Barry, and for the transaction of "other important business."

A subscription is being set on foot by the crews of Her Majesty's ships on the home station, to be afterwards extended to the whole of the navy, for the purpose of erecting a monument to the late Admiral Sir Charles Napier, at Portsmouth, "in testimony of their gratitude for the many benefits his able advocacy had been the means of obtaining for them."

A rumour, which gains strength, has been on foot for some time, that the large Waterloo Vase, which not very many people are aware has stood for several decades in the Hall of the National Gallery, is to be placed on the site of the circular reservoir in Hyde Park.

The subscription to establish a Travelling Architectural Studentship, by way of memorial to the late A. W. Pugin, is progressing with tolerable success. Nearly 800*l.* has been contributed towards a sum of about 2,000*l.*, which will be required to carry out the project effectually. Let us trust that this excellent idea may not fail, or even be delayed in completion. A more serviceable testimony to the memory of a man who did yeoman's service to his art, could not have been hit upon. We rejoice to learn that architects, on both sides of the "Battle of the Styles," have added their contributions to the fund. It is not generally known that Pugin himself recognized the advantage of such a studentship, little anticipating that it should be first proposed in his own honour.

Messrs. Maw & Co., of Broseley, Salop, publish 'Specimens of Encaustic Tile Pavements,' as manufactured by themselves, from designs by Messrs. G. Goldie, Digby Wyatt, and H. B. Garling. We are glad to see the consistent manner in which these designs are made, submitting the too frequent temptations offered by the material to a well-regulated taste, both in composition and colour. Plates 9 to 14 only have reached us; therefore our remarks must be confined to these. Here are pavements of many styles, from the simple imitation of the Roman mosaic in whole-coloured black, buff, and red tiles, which forms one of the cheapest and most agreeable means of decoration at command of the architect, with the simpler specimens of encaustic, of red and buff stamped with armorial bearings, or conventionalized patterns, on plate 10. Some of these are very elegant; see the border-tiles, Nos. 97 and 106; the same, but richer, No. 101; or the square tile, No. 75. Next to these follow examples of a combination of the two,—whole-coloured patternless tiles, with the elaborate encaustic specimens, to an improved result, as was common in mediæval work. We admire the judicious employment of green in that designed by Mr. Goldie (Nos. 203 and 220), and especially the magnificent richness of those adopted by Lord Alwyne Compton from the ancient pavements of Gloucester and Exeter Cathedrals. That famous mine of study for this branch of mediæval

art, the Old Singing School at Worcester Cathedral, has been wrought with less success than we should expect. No. 210, which contains adaptations from these, does not at all come up to the glories of the old style in colour. The design is, however, worthy of being tried in other and more vivid hues. The liberal use of the black tile is a matter worthy of consideration. We should recommend also a closer study of the plainer arrangements of tiles to be found in the Old Singing School, Worcester. For cheaper purposes the old black and yellow to be found at Rochester Cathedral are worthy of attention. We observe in the book before us no examples of any other form than square for these tiles; the numerous ancient instances in existence of segmented shapes would suggest their revived employment. Wiltshire and Northamptonshire are rich in the forms we speak of—at Great Bedwin, Wilts, a very fine example. We should like to see some bolder patterns that might be employed for exterior decoration of houses. We cannot understand why the range of colours used is so limited. Green, black, red, orange, and yellow, and a single instance of purple, in 220, constitute this. Why not also brown, ash-colour, grey, and warm blue?

The course of so-called restoration of the most beautiful French churches is going on without truth or reason. St. Etienne du Mont, though that, indeed, is but of recent date, has now come under the hammers and scrapers of the desperate "restorers," who will not leave a moulding or an ornament unspolled by thoughtless and stupid tinkering. Throughout France the same process is going on,—all is destruction; the builder, or tyro-architect, is let loose upon the most venerable and beautiful edifices; men who are utterly unconscious of the subtle delicacy of the curves of a moulding, in its deeply thought-out surfaces, take scraper and rasp in hand, and score away till all be of one broad and coarse curvature. The mischief that was done, and is even now doing, to mediæval remains in this country,—witness the recent transactions at Hexham Abbey Church,—is as nothing to the flood of destruction that has set in over such works in France.

There is to be a competition, open to all nations, we believe, for a design for the new Opera-house at Vienna.

In Luther's house, at Wittenberg, is a collection of objects of interest connected with the great Reformer himself. This was made, primarily, by a citizen of Halberstadt, whose heirs disposed of it for 3,000 thalers. It contains many portraits, some by L. Cranach, of Luther, Catherine à Bora, Melancthon, Ulrich von Hutten, Pontanus, Erasmus, &c. A large collection of engravings is also part of this museum, comprising several thousands of portraits of men of the time of the Reformation, as well as an invaluable gathering of autographs and letters of the same date, and two hundred and forty-nine medals of that period commemorative of or connected with the Reformation.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN, under the Management of Miss Louisa Pyne and Mr. W. Harrison, Solo Lessees.—The production of Loder's Romantic Opera at this Theatre has been attended by the most unequivocal marks of Public favour; from the commencement to the fall of the curtain, unanimous applause greeted its performance; all the principal vocalists were honoured by repeated calls before the audience. On MONDAY, November 14th, and during the Week, THE NIGHT DANCERS. Madames Palmeri, Joffier, Thirwall, Albertazzi, Huddart; Messrs. Henry Halsey, H. Corri, G. Kelly, T. Distin. To conclude with THE AMBASCADER. Messrs. W. Payne, H. Payne, F. Payne, Mont Vannier; Madames Piers and Clara Morrau.—Commence at Half-past Seven. Doors open at Seven. Conductor, Mr. Alfred Mellon.—Stage Manager, Mr. Edward Stirling; Acting Manager, Mr. Edward Murray. No Charge for Booking, or Fees to Box-keepers.

MONDAY POPULAR CONCERTS.—MOZART NIGHT ON MONDAY EVENING NEXT, NOVEMBER 16th, at ST. JAMES'S HALL. Principal Performers: Manoforte, Mr. Charles Halle; Violin, M. Sainton; Clarinet, Mr. Lazarus; Violoncello, Signor Platti. Vocalists: Madame Lemmings-Sherrington and Mr. Sautley.—Conductor, Mr. Benedict.—For full Particulars see Programme.—Solo Stalls, 2*s.*; Balcony, 3*s.* Unreserved Seats, 1*s.*—At Chappell & Co.'s, 50, New Bond Street; Cramer & Co.'s; and at Hammond's, Regent Street; Keith, Frow & Co.'s, 45, Chesapeake; and at the Hall, 3*s.*, Finsbury.

BUCKLEY'S SERENADERS, every Night at Eight, Saturday Afternoon at Three, at THE MINOR ST. JAMES'S HALL. Programmes and Books of the Words may be obtained at the Ticket Office, open daily from Ten till Five, 2*s.* Piccadilly.—Stalls, 2*s.*; Area, 2*s.*; Gallery, 1*s.*

ROYAL ENGLISH OPERA.—It was no bad idea to revive the opera of 'The Night Dancers,' founded on the ballet of 'Giselle,' and originally produced at the Princess's Theatre, under the management of Mr. Maddox. In spite of the drawback which attaches itself to every ballet dramatized for singing, Mr. E. Loder's music is skilful and elegant enough to keep the stage, were some arrangement of the words effected. But where the text of this opera is not inane, it is vulgar to a point at which patience the most tolerant must be driven into plain-speaking. No singer can be expected to study his part thoughtfully, if the language of it is nonsensical or coarse. No composer can write his best (which means expressively) to bad grammar or namby-pamby.—Compare—as an emphatic illustration—the songs of even a Handel, in which the words of Milton and those of Morell are set.

That Mr. E. Loder, as a composer, has not done himself justice must be admitted by all who know his music. There are pages of great grace and melody in his 'Nourjahad' not yet forgotten. A song or two* in the 'Dice of Death' (a melodrama, by the way, worth reviving by any management at a loss for a grim commodity) are graver in style and higher in order. 'The Night Dancers' is the most even work from his pen. It would not be easy to name a better modern fairy opera—one naturally to be ranged with M. Auber's 'Lac des Fées,' and M. von Flotow's 'L'Ame en Peine.'—The Night Dancers' will bear comparison with the first, if M. Auber's delicious overture and dainty elfin march be withdrawn from the contest. It surpasses the second in every respect.—Mr. Loder's style has greater affinity to that of his French contemporaries than the style of any other English composer. By fits, it is true, Mr. Balfe, Mr. Wallace, Mr. Macfarren, try at that piquancy of form, that clear liveliness of colour, which are characteristic of our neighbours,—but shortly they fall back into Germanism, or Italianism, or English balladism, as may be;—whereas, throughout 'The Night Dancers,' one and the same hand, one and the same manner prevail. The score contains some very attractive melody, always neatness of instrumentation, if nowhere startling enterprise. The opera (musically) is well finished; and could it have been followed up by half-a-dozen more, Mr. Loder might have developed that clear individuality in humour, fancy, and form of expression, by which alone names are kept alive, and Webers are recollected, while Winters go quietly down to the dusty and respectable mausoleum belonging to Oblivion.

It is better to offer the above general remarks than particular criticisms on the occasion of a revival, in most respects honourable to the intentions and to the resources of the Royal English Opera. The orchestra throughout and (in most numbers) the chorus were good,—had been duly prepared, and were "well-in-hand." Madame Palmieri is the heroine, and sang steadily, though, as was to be expected, she was not heard to such advantage as in Signor Verdi's opera,—his music more successfully masking incompleteness of execution than any opera-music in being. But her spoken words were next to inaudible.—Mr. Haigh, as the lover, made good the ground that he has gained; though he did not add to it. His voice (we must say again) is a treasure of the first quality, telling and blending with particular sweetness, as apart from power, in the concerted music.—Miss Leffler showed improvement. All parties concerned have still to study English. There used to be a dream among Italian vocalists that to wash was harmful to the voice, so they powdered their faces instead. Little less absurd is the neglect of speaking their language properly. Too high praise (their occupation considered) cannot be given to the three young ladies, Mdlle. Albertazzi, Miss Mary Huddart and Miss Leng, who sang the very pretty trio of *Wili*, in the second act, and were most properly encored. Better it could not have been given. Such competence in secondary parts speaks well for the foresight, care and modesty of all concerned. The value will be at once appreciated by musicians if it be said that Covent Garden Theatre, thus provided, is competent to the mounting of the

* Written, if we recollect right, for an opera on the untenable subject of 'Manfred,' which was never completed.

most complicated fairy opera, be it Gluck's 'Armida,' be it Mozart's 'Zauberflöte.' That it was instantaneously felt by the public this day week was evident.—The opera was, from first to last, well received; and, in every respect, will add capital to the theatre, so far as character is concerned.

ST. JAMES'S HALL.—Popular Concerts.—Better, more intelligently managed entertainments than these are not in our experience. Let them become only a little more prospective as well as retrospective, and nothing could be left to desire. The opening concert of this season included an early Quartett by Spohr,—interesting from its individuality—and a Duett Sonata by Dussek (Op. 59), charming from its fresh beauty. The disinterment of this master's works is an act calling for gratitude from all who love the best music. From the first bar to the last this Sonata (some abruptness in the closes of the several movements forgiven) is delicious. Three performances have established it as a first favourite. The last movement, on Monday, played by M. Halle and Herr Becker, was encored.—It was impossible to avoid feeling that its brightness somehow tarnished a subsequent composition in the same key, on a larger scale—none other than Weber's Pianoforte Quartett in a flat. These (without overlooking Weber's Solo Sonata in c major, with its incomparable *finale*, *con moto perpetuo*) were the principal instrumental novelties of the evening. The vocal music included a most excellent (because vocal) Canzonet, by Dussek, as good as—better than—new and well given by Madame Lemmens-Sherrington. In the opening romance from 'Euryanthe,' which she also sang, she forced its expression too much, and the music, in itself strained, will not bear any extra stress. Emphasis is not always feeling. The other songs of the evening, two by Spohr, belonged to Miss Augusta Thomson, and were presented by her exceedingly well. Having arrived here, after success in Paris,—having hardly realized the same here, on her arrival,—it would seem as if she had now understood her position. Whenever such is the case, there is no doubt as to the future. Her voice is as agreeable as she has proved it to be available—it appears to have settled itself. Something of the musician has been added to her style. In brief, her Monday's performance, though in two songs alien to her past habits, gave us the impression of a rising artist, as such to be looked to, and to be hoped from. This we had hardly received hitherto.

DRURY LANE.—That the taste for rational amusement is on the increase may be safely implied from the fact that, during the run of 'The Colleen Bawn' at the Adelphi, Mr. Webster is not afraid to engage himself, and some favourites of his company, at the national theatre, for the performance of a new piece written by an author of his own establishment who has hitherto been very successful. The title of the new piece is, 'A Story of '45'; and Mr. Watts Phillips states that the plot of the drama is partly taken from a story formerly written by him for a magazine. Be this as it may, the title of the play well enough expresses its design. Its purpose is to represent English manners of the period, and the demoralized state of the public mind consequent on civil war. Accordingly, the first act was almost totally confined to the introduction of the characters, and the exhibition of scenes and manners. The story made no progress, and its bases indeed were scarcely laid. The first scene was particularly significant: it represented a view of the Thames from a dining-room window, with the moving panorama of a boat procession; and shortly after we had the scene of a semi-country road in the outskirts of London, with the Adam and Eve Tavern, and a tableau representing Hogarth's 'March to Finchley.' In this scene Mr. Paul Bedford's talents are called into requisition as one *Sergeant Guffog*, who, with two rival ballad-girls, in the respective interests of the Hanoverian and Jacobite parties, give some dramatic interest to the scene. The part performed by Mr. Webster is that of *Sir Andrew Silverton*, who pretends a friendship for *Sir William Ashford* (Mr. Spencer), which he does not really entertain.

There is, in fact, an old grudge between them, which Sir Andrew has secretly resolved on revenging. In the first act he assumes the part of a laughing philosopher, and is a puzzle to all who surround him. In the second act, however, he is seen plotting with one *Enoch Flicker* (Mr. J. Toole)—a character that stands out from the rest, and is so well performed by the excellent comedian to whom it is confided, that it is likely to be the main attraction of the drama. There is also another part which is very distinguishable—that of *Evan M'Ian* (Mr. Belford), who has also a wrong to avenge, and ultimately does avenge it on Enoch, who he discovers had formerly betrayed his father to death. To this he is wrought upon by Sir Andrew, who, in the course of the piece, changes sides,—having found out that his son has married the daughter of Sir William (Miss Henrietta Simms), and that, to pursue his project further, would involve them all in ruin. He, therefore, abstracts from Enoch the fatal document; which he is able to burn before the troops can examine the premises, but not before he has received his death-wound by mistake from M'Ian, whom he had placed in ambush to fire on Flicker. This error is soon rectified; for while the baronet is dying in front, a report is heard behind the scenes which only too surely proclaims the completion of M'Ian's revenge. The play is in four acts, and occupies four hours. The interest, after the first act, became strong, and increased greatly towards the end. Mr. Beverley has painted some of his best scenery, introducing novel effects which excited great applause. One scene, on the Banks of the Thames at Night, in which the filmy clouds are made to pass over the face of the moon, is "beautiful exceedingly"; and Mr. Beverley was summoned to receive the plaudits of the audience. The performance of Mr. Webster was first-rate; and, indeed, the whole was so well done that the prosperity of the piece was not doubtful for a moment. The curtain fell to unanimous applause.

STANDARD.—On Tuesday, the tragedy of 'Strathmore,' by Mr. Westland Marston, was revived to a full house; and the two principal characters, that of the hero and *Katharine Lorn*, were most effectively acted by Mr. Proctor and Miss Marriott, who sustained the pathetic scenes of the drama with great energy. The refined sentiments of the dialogue were fully appreciated by the audience.

HAYMARKET.—Another new piece, by Mr. Tom Taylor, was produced on Saturday. It is in three acts, and entitled 'The Babes in the Wood.' The title is merely figurative, the wood standing for the world, and the babes for a newly-married couple in difficulties, named *Lady Blanche Rushton* (Miss Amy Sedgwick), and *Mr. Frank Rushton* (Mr. W. Farren). Their marriage has been clandestine, and entailed results not expected by them. Thrown on their own resources, the sincerity of their mutual affection is strongly tested; but firm in the consciousness of love and fidelity, they commence the task of self-dependence, with courage and resolution. After consulting in vain the *Times* Supplement, they set to work in real earnest; the husband trusts in a club-house companion, *Mr. Slidell* (Mr. Compton), to get him a government situation, while Lady Blanche resorts to the pawn-brokers, and pledges a diamond ring for fifty pounds. She drops the duplicate in the street; it is picked up by *Sir George Loosehide* (Mr. Villiers), who, for no good purpose, waits on the lady, as he supposes, at her address, but meets instead with the landlady of the house, *Mrs. Beetle* (Mrs. Wilkins), whose husband is accordingly moved to jealousy by the interview. *Mr. Beetle*, who is personated by Mr. Buckstone, is an amusing character, being so far henpecked by his portly better-half that he performs all manner of menial drudgery for the establishment. It so happens that the bride's father, the *Earl of Lazenby* (Mr. Chippendale), in a moment of repentance, has also called, and slipped a fifty-pound note into an envelope that bears a superscription in the handwriting of *Sir George*, and which falls into the hand of Mr. Frank Rushton, and excites his suspicions also. Here the act closes, and presents a group of characters which

had great promise in them, which was however, not carried out. As the plot unfolds, the story loses interest, for the young couple are in no real peril; the Earl employing Mr. Slidell in a generous *ruse*, by which a conventual print-publisher and a friendly music-seller are induced to purchase all the productions of the dear innocent delinquents. Nevertheless, Frank Rushton gets arrested for an acceptance, and at the same time Mr. Beetle is consigned with him to the Queen's Bench on account of a bill of sale. In the third act, Lady Blanche appears in a new character, and is seen working chair-covers and patterns for the decoration of the prison-walls, and cooking her husband's dinner. She goes through these trials bravely;—and the faithful couple thus prove that, adversity,

Tho' like a toad ugly and venomous,
Bears yet a precious jewel in his head.

These various trials trace their source to the anger and malignity of a step-mother; but the Earl of Lazenby apparently at last rises superior to her influence, since he duly appears in the prison to pay off all liabilities. Meanwhile, too, General Rushton (Mr. Rogers), Frank's father, finds his way to the Queen's Bench as a bankrupt, and his way out of it as a lucky speculator in some mining affair. And thus the curtain falls on the happiness of all parties. During the third act, considerable disapprobation was expressed by the audience;—but at the close of the piece the applause was pretty general. Mr. Buckstone, in announcing it for repetition, stated that much abridgment would be made of the action;—and this certainly would be judicious, as four hours were occupied by the three acts.

LYCEUM.—A new drama by Mr. Leslie, late an actor at the Olympic, was produced on Monday. It is entitled, 'Adrienne; or, the Secret of a Life,' and is in three acts. It possesses all the interest of a powerful melo-drama, and shows great skill in its construction. The secret is maintained with great care until the conclusion. There is some mystery about Adrienne's nativity, of which M. Eugène de Grassac (Mr. G. Vining) takes "a mean advantage, in order to compel her into a marriage with himself." Her true lover, Victor Savignie (Mr. H. Neville), challenges the villain to a duel in the Pontine Marshes by moonlight, and wounds him dangerously in the arm. To prevent him, at this juncture, from revealing the dreaded secret Adrienne, who has been summoned to the spot by De Grassac, undertakes to become his wife. In the second act, we find her acting in the capacity of his nurse. But the wounded man becomes worse, and ascertains that he is being poisoned. The guilty party is Bertrand, poor Adrienne's servant, who is strongly moved to avenge the wrongs of his mistress. Adrienne takes to flight, and, in the Pass of the Tourmalet, meets again with Savignie, now an officer of a regiment, and with Bertrand, who confesses to the crime and then precipitates himself into an abyss. A wounded robber has been taken by the soldiers, who explains the secret to the satisfaction of the heroine, who is consequently free to marry the man she really loves. The scenery of this piece has been beautifully painted by Mr. Calcott. It is well performed throughout, Madame Celeste herself acting admirably in a part, thoroughly suited to her style, and evoking her extraordinary energies.

MUSICAL AND DRAMATIC GOSSIP.—The occasional home strophes added to, or written for, our National Anthem are generally so very inferior that the following, of American origin, (the best of their kind in our knowledge), cannot be overlooked. They are by Dr. Wendell Holmes, and were sung the other day at the Festival given to H.R.H. the Prince of Wales at Boston:—

God, bless our Fathers' land!
Keep her, in heart and hand,
One with our own!
From all her foes defend,
Be her brave People's Friend,
On all her Realm's descend,
Protect her Throne!
Father, with loving ease,
Guard Thou her kingdom's Heir,
Guide all his ways;

Thine arm his shelter be,
From him by land and sea
Bid storm and danger flee,
Prolong his days!

Lord, let War's tempest cease,
Fold the whole Earth in Peace
Under Thy wings!
Make all Thy Nations one,
All Hearts beneath the sun,
Till Thou shalt reign alone,
Great King of kings!

Mr. Planché replies to the letter printed a fortnight since, by forwarding the following Preface to the opera-book of 'Maid Marian,' from which it is obvious that his obligations to the Author of 'Headlong Hall' were, at the time of their being incurred, duly acknowledged:—

"ADVERTISEMENT.—The Opera of 'Maid Marian' is founded principally on the incidents, poetry and dialogue, of a very beautiful little novel, so named, by the Author of 'Headlong Hall,' and other talented productions,—but the adapter has availed himself likewise of some undramatized situations in the romance of 'Ivanhoe,' and of such information as he could glean from the various legends and ballads, collected by Ritson, and others, concerning 'Robin Hood and his Merry Men,' and which appeared to him capable of adding to the interest or effect of his compilation. A few of the Songs, Glees, &c. which have been culled from the novel, have necessarily undergone some trivial alterations for the sake of the music; those not stated as selections are the composition of the adapter of the piece."

The singers at the Crystal Palace Concert on Saturday last were Miss Poole, Madame Louisa Vinning, Messrs. Tennant and Allan Irving. The instrumentalists were Herren Becker and Lehmeier. —A selection from Mr. Benedict's 'Undine' was performed; the managers of these entertainments keeping true to their excellent purpose of offering variety.

A concert-bill of a late entertainment given by the Birmingham Amateur Harmonic Association is sensible, enterprising and various enough to merit quotation:—

PART I. Solo, Organ, 'Prelude and Fugue,' J. S. Bach.—The Twenty-second Psalm, Mendelssohn.—'Offertorium,' Mozart.—Duet and Chorus, 'I waited for the Lord,' Mendelssohn.—Chorus, 'Eli, Eli, Costa.'—Solo, Organ, Lefebure Wely.—Mozart, Mendelssohn.—The Eighth Psalm, Spohr. PART II. Solo, Organ, 'Overture to Oberon,' Weber.—Madrigal, Bennett.—Trio and Chorus, 'The Troubadour,' G. A. Macfarren.—Serenade, 'This House to Love is Holy,' Meyerbeer.—Solo, Piano-forte.—Part Song, Mendelssohn.—Chorus, G. A. Macfarren.—Part Song, 'Ave Maria,' W. Smart.—Hunting Song, W. C. Macfarren.

—It is obvious from the above, not merely that research is thought indispensable, but that new English composers are holding their own in a world of music, intimately congenial with English tastes,—the world of Part-song. There is in all this something very like a fulfilment of certain ideas which we have never ceased to entertain in regard to the direction of English creative talent.

The Sacred Harmonic Society will commence its Concerts on the 30th of this month, with a performance of 'Solomon.'

Mr. H. Leslie's choir will shortly resume its concerts at the St. James's Hall; where, too, since the fire in Long Acre, Mr. Hullah's classes have found a place for meeting.

Diapason again!—On the revival of 'Il Barbiere' at the Italian Opera at Paris—now sunk to the orderly pitch of Imperial comfort—the principal singers were complained of as singing out of tune—too flat. Will the committee be convened anew to lower the pitch yet half a tone!

A Symphony from the pen of Herr Reinthaler, whose 'Jephtha' is only a little short of first-class merit as an oratorio, is to be shortly expected.

There seems to have been a rain of new Masses lately in France. On the national festival at the grand Church of St. Eustache in Paris, a mass by M. Castegnier was introduced. Of this work, M. Pouglin (in whose criticisms, we are disposed to place confidence) writes in very favourable terms.

A new organ in the splendid Cathedral at Bourges was inaugurated with great state on the 30th of last month.

Madame Ugalde, who, as has happened in former years, seems unequal to her duties at the Opéra Comique, is to be replaced there by Mlle. Saint-Urbain, a lady who has sung on the Italian stage. To the credit of their taste and the discretion of all who have urged or sanctioned the expedient, it must be said that the female *Hoel* in M. Meyerbeer's

'Le Pardon' has made that *furor* which results in one or two "last performances" announced.—A Mlle. Baretti, from the Conservatoire, is forthwith coming forward at the Théâtre Lyrique.

Why, when artists have formally taken leave, will they condescend or consent to come back? There may be reasons, however, in some cases, which overrule time and taste. It is said to read that M. Boucher (born, biographies say, in 1770!)—in his day, the show violin solo-player—run after, pursued, watched with eager homage and intense curiosity, as we have heard Mendelssohn tell, by all young musicians—should be still compelled to advertise himself as at the service of Parisian concert-givers. There is something of the deep tragedy of common life in this. Another more eccentric player, some quarter of a century younger, M. Ole Bull, intends, we read, to begin again—as we think, too late for the world of music.—A younger virtuoso, Madame Castellan (regarding whose powers, when she was last in England, there could be no dissentient judgment), is about to emerge from her retreat, and to appear in Italian opera, at Hanover,—since, now, when there are no Italian composers nor Italian singers, it would seem as if German opera-goers could not subsist without operas in Italian.

We hear from Vienna that Herr Leopold de Meyer's career as a pianist has been interrupted (it may be feared finally) by an attack of paralysis.—Sad tidings, too, have arrived thence of the state of Herr Ernst's health, which is said to preclude all hope of his recovery.

Signor Mariani, whose remarkable sensibility and skill as a conductor have not to be introduced to our readers, has left Genoa, apparently, for Bologna. In that town, he seems to have wrought out the difficult symphonic prelude to M. Meyerbeer's 'Pardon' with the utmost success. The public would hear it twice, and composer and conductor (the latter, of course, only present) were called for, and cheered in the true frantic Italian fashion. All who appreciate the worth (and rarity) of a man of southern genius, will be glad to have this news of Signor Mariani.

MISCELLANEA

The Oxford Essayists.—You are hard upon the Oxford Essayists and Reviewers. You seem to think there is some similarity between the balance-sheet of a modern tradesman and subscription—the one being a statement of actual facts, the other a declaration of adhesion to laws and formularies three hundred years old, and confessedly inapplicable, in many respects, to the present times; for though men may differ as to the How much of their subscription is now really in force, yet all well know that some part is obsolete, and is believed and obeyed by nobody. Subscription surely is analogous rather to those oaths of allegiance, supremacy, and abjuration which, till very lately, were taken by all public officers, without any imputation of dishonesty. You assume that the laxity of the Oxford Essayists as to subscription is a new thing: when I was at Cambridge, some years ago, Paley was the great authority on this subject, and he says, subscription was intended to exclude, 1, Abettors of Popery; 2, Anabaptists; 3, The Puritans. Certainly the Oxford Essayists, whose stature has outgrown the limits of our old ecclesiastical arrangements, are not of any of these three classes. It is intelligible that a man, whether Churchman or Dissenter, who views the Church of England as one of the sects or denominations of Christians in England, should agree with you. Why should he continue member of a sect whose straitness hampers him? But if a man considers the Church of England an essential part of the constitution of England, he surely is no more bound to leave it because he has read up to the present state of thought and knowledge, than he is bound to quit England because he may be of opinion that some of its laws and institutions are obsolete and unsuited to the present times. A CAMBRIDGE MAN.

Buckinghamshire, Nov. 2.

TO CORRESPONDENTS.—G.H.—M. R. C. S.—C. R. B.—J. W.—T. C.—H. C. B.—G. M.—received.

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